

THE ART-JOURNAL.



LONDON : MAY 1, 1871.

THE MERCHANTS OF THE MIDDLE AGES.

BY THE REV. E. L. CUTTS, B.A.

PART IV.

Tis difficult at first to believe it possible that the internal trade of mediaeval England was carried on chiefly at great annual fairs for the wholesale business, at weekly markets for the chief towns, and by means of itinerant traders, of whom the modern pedlar is the degenerate representative, for the length and breadth of the country. In order to understand the possibility, we must recall to our minds how small comparatively was the population of the country. It was about two millions at the Norman conquest, it had hardly increased to four millions by the end of the fifteenth century, it was only five millions in the time of William III. Nearly every one of our towns and villages then existed, but the London and Bristol and Norwich and York of the fourteenth century, though they were relatively important places in the nation, were not one-tenth of the size of the towns into which they have grown; Manchester and Leeds and Liverpool, and a score of other towns, existed then, but they were mere villages; and the country population was thinly scattered over a half-reclaimed, unenclosed pastoral country.

To begin with the fairs. The king exercised the sole power of granting the right to hold a fair. It was sought by corporations, monasteries, and manorial lords, in order that they might profit, first by the letting of ground to the traders who came to dispose of their wares, next by the tolls which were levied on all merchandise brought for sale and on the sales themselves; and then indirectly by the convenience of getting a near market for the produce the neighbourhood had to sell, and for the goods it desired to buy.

The annexed woodcut (No. 1) from the MS. Add. 24,189, represents passengers paying toll on landing at a foreign port, and perhaps belongs in strictness to an earlier part of our subject. The reader will notice the picturesque custom-house officers, the landing-places, and the indications of town architecture. The next illustration (No. 2) from painted glass at Tournay (from La Croix and Sere's "Moyen Age et la Renaissance") shows a group of people crossing the bridge into a town, and the collector levying the toll. The oxen and pigs, the country-wife on horseback, with a lamb laid over the front of her saddle, represent the country-people and their farm-produce;

the pack-horse and mule on the left, with their flat-capped attendant, are an interesting illustration of the itinerant trader bringing in his goods; the toll-collector seems to be, from his dress and bearing, a rather dignified official, and the countryman recognises it by touching his hat to him. The river and its wharves, and the boats moored alongside, and the indication of the town-gates and houses, make up a very interesting sketch of mediæval life.

There were certain great fairs to which traders resorted from all parts of the country; the great fair at Nijni Novgorod, and in a lesser degree the fair of Leipsic, remain to help us to realise such gatherings as Bartholomew Fair used to be. Even now the great horse-fair at Horncastle, and the stock-fair at Barnet, may help us to understand how it answered the purpose of buyers and sellers to meet annually at one general rendezvous. The gathering, into one centre, of the whole stock on sale, and the whole

demand for it, was not only in other ways a convenience to buyers and sellers, but especially it regulated the general prices current of all vendibles, and checked the capricious variations which a fluctuating local supply and demand would have created in the then condition of the country and of commerce. The king sometimes, by capricious exercises of his authority in the subject of fairs, seriously interfered with the interests of those who frequented them, e.g., by granting license to hold a new fair which interfered with one already established; by licensing a temporary fair, and forbidding trade to be carried on elsewhere during its continuance. Thus in 1245 A.D. Henry II. proclaimed a fair at Westminster to be held for fifteen days, and required all the London traders to shut up their shops and bring their goods to the fair. It happened that the season was wet: few consequently came to the fair, and the traders' goods were injured by the rain which pene-



No. 1. PASSENGERS PAYING TOLL.

trated into their temporary tents and stalls. He repeated the attempt to benefit Westminster four years afterwards, with a similar result. Of course when great crowds were gathered together for days in succession, and money was circulating abundantly, there would be others who would seek a profitable market besides the great dealers in woolfels and foreign produce. The sellers of ribbands and cakes would be there, purveyors of food and drink for the hungry and thirsty multitude, caterers for the amusement of the people, minstrels and jugglers, exhibitors of morality-plays and morrice-dancers, and still less reputable people. And so besides the men who came for serious business there would be a mob of pleasure-seekers also. The crowd of people of all ranks and classes from every part of the country, with the consequent variety of costume in material, fashion, and colour—the knight's helm and coat of mail, or em-

broidered *jupon* and plumed bonnet, the lady's furred gown and jewels, the merchant's sober suit of cloth, the minstrel's gay costume and the jester's motley, the monk's robe and cowl, and the peasant's smock-frock, continually in motion up and down the streets of the temporary canvas-town, the music of the minstrels, the cries of the traders, the loud talk and laughter of the crowd—must have made up a picturesque scene, full of animation.

When the real business of the country had found other channels, the fairs still continued—and in many places still continue—as mere "pleasure-fairs;" still the temporary stalls lining the streets, and the drinking-booths and shows preserve something of the old usages and outward aspect, though, it must be confessed, they are dreary, desolate relics, of what the mediæval fairs used to be. The fair was usually proclaimed by sound of trumpet, before which ceremony



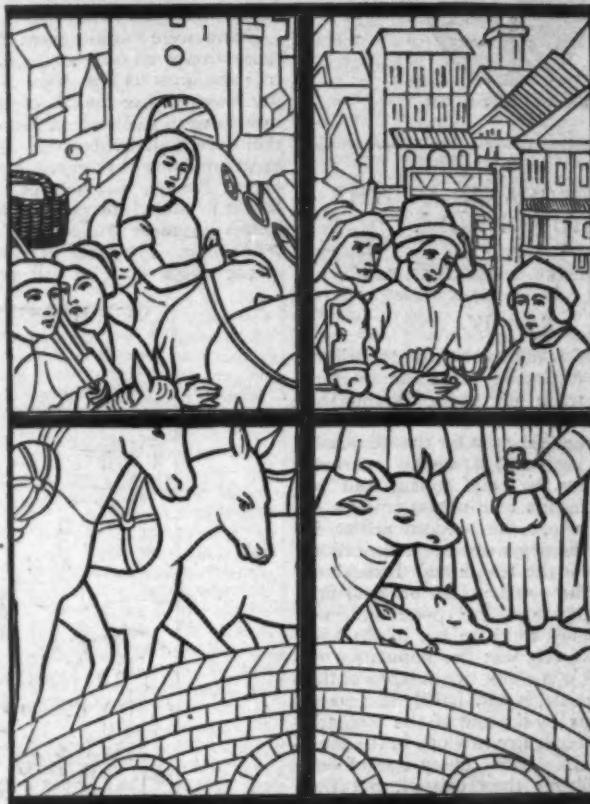
it was unlawful to begin traffic, or after the conclusion of the legal term for which the fair was granted. A court of *pie-poudre* held its sittings for the cognizance of offences committed in the fair. Many of our readers will remember the spirited description of such a fair in Sir Walter Scott's novel of "The Betrothed."

In the great towns were shops in which retail trade was daily carried on, but under very different conditions from those of modern times. The various trades seem to have been congregated together, and the trading parts of the town were more concentrated than is now the case; in both respects resembling the bazaars of Eastern towns. Thus in London the tradesmen had shops in the Cheap, which resembled sheds, and many of them were simply stalls; but they did not limit themselves to their dealings there, they travelled about the country also. The mercers dealt in toys, drugs, spices, and small wares generally; their stocks being of the same miscellaneous description as that of a village-shop of the present day. The station of the mercers of London was between Bow Church and Friday Street, and here round the old Cross of Cheap they sold their goods at little standings or stalls, surrounded by those belonging to other trades. The trade of the modern grocer was preceded by that of the pepperer, which was often in the hands of Lombards and Italians, who dealt also in drugs and spices. The drapers were originally manufacturers of cloth; to drape meaning to make cloth. The trade of the fishmonger was divided into two branches, one of which dealt exclusively in dried fish, then a very common article of food. The goldsmiths had their shops in the street of Cheap, but fraudulent traders of their craft, and not members of their guild, set up shops in obscure lanes, where they sold goods of inferior metal. A list of the various trades and handicrafts will afford a general idea of the trade of the town. Before the 50th of Edward III. (1376 A.D.) the "mysteries" or trades of London, who elected the Common Council of the city, were thirty-two in number, but they were increased by an ordinance of that year to forty-eight, which were as follows:—grocers, masons, ironmongers, mercers, brewers, leather-dressers, drapers, fletchers, armourers, fishmongers, bakers, butchers, goldsmiths, skinners, cutlers, vintners, girdlers, spurriers, tailors, stainders, plumbers, saddlers, cloth-measurers, wax-chandlers, webbers, haberdashers, barbers, tapestry-weavers, braziers, painters, leather-sellers, salters, tanners, joiners, cappers, pouch-makers, pewterers, chandlers, hatters, woodmongers, fullers, smiths, pinners, curriers, horners.

As a specimen of a provincial town we may take Colchester. A detailed description of this town in the reign of Edward III., shows that it contained only 359 houses, some built of mud, others of timber; none of the houses had any but latticed windows; the town-hall was of stone with handsome Norman doorway. It had also a royal castle, three or more religious houses—one a great and wealthy abbey—several churches, and was surrounded by the old Roman wall. The number of inhabitants was about 3,000. Yet Colchester was the capital of a large district of country, and there were only about nine towns in England of greater importance. In the year 1301 all the moveable property of the town, including the furniture and clothing of the inhabitants, was estimated, for the purpose of a taxation, to be worth £518, and the details give us a curious picture of the times. The tools of

a carpenter consisted of a broad axe value 5d., another 3d., an adze 2d., a square 1d., a *norseyn* (probably spokeshave) 1d., making the total value of his tools 1s. The tools and stock of a blacksmith were valued at only a few shillings, the highest being 12s. The stock in trade and household goods of a tanner were estimated at £9. 17s. 10d. A mercer's stock was valued at £3, his

household property at £2. 9s. The trades carried on there were the twenty-nine following; baker, barber, blacksmith, bowyer, brewer, butcher, carpenter, carter, cobbler, cook, dyer, fisherman, fuller, furrier, girdler, glass-seller, glover, linen-draper, mercer and spice-seller, miller, mustard and vinegar seller, old clothes-seller, tailor, tanner, tiler, weaver, wood-cutter, and wool-comber. Our



No. 2. TRADERS ENTERING A TOWN.

wood-cut (No. 3), from the MS. Add. 27,695, which has already supplied us with several valuable illustrations, represents a mediaeval shop of a high class, probably a goldsmith's. The shopkeeper eagerly bargaining with his customer is easily recognised, the shopkeeper's clerk is making an entry of the transaction, and the customer's servant

stands behind him holding some of his purchases; flagons and cups and dishes seem to be the principal wares, heaps of money lie on the table, which is covered with a handsome tablecloth, and in the background are hung for sale girdles, a hand mirror, a cup, a purse, and sword.

In some provincial towns, as Nottingham,



No. 3. A GOLDSMITH'S SHOP.

the names of several of the streets bear witness to an aggregation of traders of the same calling. Bridlesmith Gate was clearly the street in which the knights and yeomen of the shire resorted for their horse-furniture and trappings, and in the open stalls of Fletcher Gate, sheaves of arrows were hung up for sale to the green-coated foresters of neighbouring Sherwood. The only trace of

the custom we have left is in the butcheries and shambles which exist in many of our towns, where the butchers' stalls are still gathered together in one street or building.

But the greater part of the trade of the towns was transacted on market-days. Then the whole neighbourhood flocked in, the farmers to sell their farm-produce, their wives and daughters with their poultry and

butter and eggs for the week's consumption of the citizens, and to carry back with them their town-purchases. In every market-town there was usually a wide open space—the market-place—for the accommodation of this weekly traffic; in the principal towns were several market-places appropriated to different kinds of produce; e.g., at Nottingham, besides the principal market-place—a vast open space in the middle of the town, surrounded by overhanging houses supported on pillars, making open colonnades like those of an Italian town—there was a "poultry" adjoining the great market, and a "butter-cross" in the middle of a small square, in which it is assumed the women displayed their butter. In an old-fashioned provincial market-town, the market-day is still the one day in the week on which the streets are full of bustle, and the shops of business; while on the other days of the week the town stagnates. It must have been still more the case in the old times of which we write. In some instances there seems reason to think a weekly market was held in places which had hardly any claim to be called towns—mere villages, on whose green the neighbourhood assembled for the weekly market; round the green perhaps a few stalls and booths were erected for the day; pedlars probably supplied the shop-element; and artificers from neighbouring towns came in for the day, as in some of our villages now the saddler and the shoemaker and the watchmaker attend once a week to do the makings and mendings which are required. There are still to be seen in a few old-fashioned towns and remote country-places, market-crosses in the market-places or on the village-green. They usually consist of a tall cross of stone, round the lower part of whose shaft a penthouse of stone or wood has been erected to shelter the market-folks from rain and sun. There is such a cross at Salisbury; a good example of a village market-cross at Castle Camp, in Gloucestershire, one of wood at Shelford, in Cambridgeshire; and many others up and down the country, well worthy of being collected and illustrated by the antiquary before they are swept away. Our illustration (No. 4), from the painted glass at Tournay, represents a Market-Scene; the women sitting on their low stools with their baskets of goods displayed on the ground before them; the female on the left seems to be filling up her time by knitting; the woman on the right is paying her market-dues to the collector, who is habited as an ecclesiastical officer. The background appears to represent a warehouse where transactions of a larger kind are going on.

But the inhabitants of rural districts were not altogether dependent on a visit to the nearest market for their purchases. The pursuit of gain enlisted the services of numerous itinerant traders, who traversed the land in all directions, calling at castle and manor house, monastery, grange, and cottage, and by the tempting display of pretty objects, and the handy supply of little wants, brought into healthy circulation many a silver penny which would otherwise have jingled longer in the owner's *gypcire*, or rested in the hoard in the homely stocking-foot. An entry in that mine of curious information, the York Fabric Rolls, reveals an incident in the pedlars' mode of dealing. It is a presentation, that is, a complaint made to the Archbishop, by the Churchwardens of the Parish of Ricale, in Yorkshire, under the date 1519 A.D. They represent, in the dog-Latin of the time: "Item, quod Calatharii (Anglice Pedlars), veniunt diebus festis in porticum ecclesiae et ibidem vendunt mercimonium suum."

That *Calatharii*—that is to say, Pedlars—come into the church-porch on feast-days, and there sell their merchandise. From another entry in the same records it seems that sometimes the chapmen congregated in such numbers that the gathering assumed the proportions of an irregular weekly market. Thus among the presentations in 1416, is one from St. Michael de Berredo, St. Michael-le-Belfry, in the city of York, which states, "The parishioners say that a common market of vendibles is held in the churchyard on Sundays and holidays, and divers things and goods and rushes are exposed there for sale." The complaint is as early as the fourth century; for we find St. Basil mentioning as one abuse of the great church-festivals, that men kept markets at these times and places under colour of making better provision for the feasts which were kept theret.

The presentation from Ricale carries us back into the old times, and enables us

to realise a picturesque and curious incident in their primitive mode of life. A little consideration will enable us to see how such a practice arose, and how it could be tolerated by people who had at least so much respect for religion as to come to church on Sundays and holidays. When we call to mind the state of the country districts, half reclaimed, half covered with forest and marsh and common, traversed chiefly by footpaths and bridle-roads, we shall understand how isolated a life was led by the inhabitants of the country villages and hamlets, and farmhouses and out-lying cottages. It was only on Sundays and holidays that neighbours met together. On those days the goodman mounted one of his farm-horses, put his dame behind him on a pillion, and jogged through deep and miry ways to church, while the younger and poorer came sauntering along the footpaths. One may now stand in country churchyards on a Sunday afternoon, and watch the people



NO. 4. A MARKET-SCENE.

coming in all directions, across the fields, under copse, and over common, climbing the rustic styles, crossing the rude bridge formed by a tree-trunk thrown over the sparkling trout-stream, till all the lines converge at the church porch. And one has felt that those paths—many of them ploughed up every year and made every year afresh by the feet of the wayfarer—are among the most venerable relics of ancient times. And here among the ancient laws of Wales is one which assures us that our conjecture is true: "Every habitation," it says, "ought to have two good paths (convenient right of road), one to its church, and one to its watering-place." Very pleasant in summer these church-paths to the young folks who saunter along them in couples or in groups, but very disagreeable in wet wintry weather, and difficult at all times to the old and infirm. Another presentation out of the York Fabric Rolls, gives us a

contemporary picture of these church-paths, seen under a gloomy aspect: In A.D. 1472, the people of Haxley complain to the Archdeacon that they "inhabit so unresonable fer from ther parisch cherche that the substaunce (majority) of the said inhabitautes for impotensaye and feblenes, farrenes (farness = distance) of the way, and also for grete abundance of waters and perlouse passages at small brigges for peple in age and unweldye, between them and ther next parische cherche, they may not come with ese or in seasonable tyme at ther saide parische cherche as Cristen people should, and as they wold," and so they pray for leave and help for a chaplain of their own.

We must remember too, that our ante-Reformation forefathers did not hold modern doctrines concerning the proper mode of observing Sundays and holydays. They observed them more in the way which

makes us still call a day of leisure 'and recreation a "holiday;" they observed them all in much the same spirit as we still observe some of them, such as Christmas-day and Whitsuntide. When they had duly served God at *matins* and mass, they thought it no sin to spend the rest of the day in lawful occupations, and rather laudable than otherwise to spend it in innocent recreations. The Ricale presentation gives us a picture which, no doubt, might have been seen in many another country-place,

on a Sunday or saint-day. The pedlar lays down his pack in the church-porch—and we will charitably suppose assists at the service—and then after service he is ready to spread out his wares on the bench of the porch before the eyes of the assembled villagers and make his traffickings, ecclesiastical canons to the contrary notwithstanding, and so save himself many a weary journey along the devious ways by which his customers have to return in the evening to their scattered homes. The complaint

of the churchwardens does not seem to be directed against the traffic so much as against its being conducted in the consecrated precincts. Let the pedlar transfer his wares to the steps of the village-cross, and probably no one would have complained; but then, though those who wanted anything might have sought him there, he would have lost the chance of catching the eye of those who did not want anything, and tempting them to want and buy—a course for which we must not blame our pedlar too



No. 5. ITINERANT TRAVELLERS.

much, since we are told it is the essence of commerce, on a large as on a small scale, to create artificial wants and supply them.

A former illustration has shown us a pack-horse and mule, the means by which those itinerant traders chiefly carried their merchandise over the country. But some kinds of goods would not bear packing into ordinary bundles of the kind there shown; for such goods, boxes or trunks, slung on each side of a pack-saddle, were used. We are able to give an illustration of them (No. 5) from

an ancient tapestry figured in the fine work on "Anciennes Tapisseries" by Achille Jubinal. It is only a minor incident in the background of the picture, but is represented with sufficient clearness. Another mode of carrying personal baggage is represented in the fifteenth cent. MS. Royal, 15 Ed. V., where a gentleman travelling on horseback is followed by two servants, each with a large roll of baggage strapped to the croupe of his saddle. The use of pack-horses has not even yet (or had not a few

years ago) utterly died out of England. The writer saw a string of them in the Peak of Derbyshire, employed in carrying ore from the mines. The occasional occurrence of the pack-horse as the sign of a roadside inn, also helps to keep alive the remembrance of this primitive form of "luggage-train." Many of our readers may have travelled with a valise at their saddle-bow and a cloak strapped to the croupe; the fashion, even now, is not quite out of date.

THE ARTISTS IN FLORENCE.

HERE, as elsewhere, the war has had an adverse influence on the Fine Arts. Italy may be said to have benefited in a material point of view by the temporary shutting of the great shop, Paris; many small sorts of industry have received a stimulus, and money has in various ways flowed into Florence; yet little of it has been expended on Fine Art purchases, and the absorbing pressure of the tragedy which has been going on so near has had a deadening effect on all works of the imagination. Now that people can breathe again, something better may be expected. Two years ago we gave a notice of some of the studios here, and especially of the cluster of them placed just beyond the Porto Romano. Since then the noble drive from the Porto Romano to the Porto S. Niccolò has been completed. It would be difficult to imagine any thing more beautiful than the views it commands, as it gently winds up the hill in easy curves, along-side the straight old cypress and ilex avenue of the Poggio Imperiale. Now the eye rests on olive-gardens, and *podere* carpeted with red and purple anemones; then a turn of the road, and Giotto's Campanile, and Brunelleschi's Duomo lie below, and Florence with its many towers and names so suggestive of Art and ancient story. Leaving the Poggio Imperiale the road follows the sweep of the hill, and passes under Galileo's tower, and close by the Church of S. Miniato, where the coachman pauses of his own accord, that we may enjoy a view, with the glories of which no one can be satiated. From this point the descent to the somewhat ugly suburb at Porto S. Niccolò is almost rural, and the road passes near a conspicuous building, "Villa Trollope," a name nearly as much associated with Florence as that of Browning.

To return to the Porto Romano where the studios stand: Powers's, which we mentioned as being in progress, is now completed, and the garden luxuriant with foliage. The 'Indian Woman flying before the Approach of Civilisation' is under one of the sheds, imprisoned in a block of marble, and hardly yet rough-hewn. Powers himself seems well and hearty, with his grand head and inspired-looking eyes; he has just finished a bust of General Sheridan, and his portrait-gallery of American celebrities increases, and will be very valuable to his countrymen a generation hence. The Americans are lavish, if not very discriminating, patrons of Art. They are justly proud of Powers; and at Rome, too (Gibson being departed), an American stands at the head of the profession.* Powers's 'Eve' we consider his masterpiece, and as far excelling his well-known 'Greek Slave'; but we confess a longing for something else than modern Greek Art; these constant repetitions of the antique, these innumerable figures who seem to have just put off their garments, are a weariness to the spirit, and never for a moment cheat one into the feeling with which we regard the frank and pure simplicity of the Greek nude.

Just above his father's villa young Mr. Powers has a photographic studio, which is at present enriched by a collection of the most artistic landscape photographs it has ever been our good fortune to see, taken in the Holy Land, and in Greece, by Baron des Granges:—the Mosque of Omar, the tomb of Absalom, the Place of Weeping, the Mount of Olives, and all the sacred spots round about Jerusalem; the Plain of Troy,—where,

"From the strand of Darden, where they fought,
To Simois' ready banks the red blood ran,"—

and other classic ground in Asia Minor; also in Greece, not only the well-known gate of Lions at Mycenae, and other Cyclopean remains, and all that is best near Athens, where the artist lived, but scenes in the wilds of Arcadia and by the shores of the far-famed Styx. Mr. Ball, an American sculptor, has his studio near; and immediately opposite Powers's stands Mr. Ful-

ler's studio, which we formerly described. The 'Peri,' which enchanted us in clay, is now in marble, and has been sent to the Royal Academy. It is the property of Lord Dudley. Mr. Fuller has just returned from Constantinople, where he has been making a portrait of the Sultan. It is not fair to comment on a work which is only in progress of being modelled in clay; but whatever may be thought of the Sultan, a middle-aged, self-indulged looking man, whose face, but for its sensual expression, might be handsome, we predict that the Arab steed will satisfy the most critical. To evade the scruples of the religious party in Turkey, and the command against graven images, the equestrian statue is to be made under the size of life. We refrain from saying more about this studio, both because we described it at some length before, and because our readers by a visit to the Royal Academy may satisfy themselves if we have said too much about the 'Peri,'—an engraving of which, from an excellent drawing by Trica, will at no distant period adorn this work.

Mr. Conolly, in the Via Nazionale, has been very busy since we mentioned him last; he has shown his talent for catching the likeness and character of the face in numerous busts, has completed a large sitting-figure of the Duchess of Northumberland, and is about to commence another large statue-portrait, of an American lady. He has also made an ideal figure of 'Desdemona,' exceedingly lovely; he has seized the moment when the first thought of guilt is suggested to her, which her innocent mind cannot understand. Nothing can be more sweet and pure than the whole composition, or more dramatic; the action of the hand and the expression of the face are admirable: but while we admire so freely, we must ask why did not Mr. Conolly use a model? the lower part of the figure is far too meagre in its proportions to be true to nature. Mr. Conolly is young, and the fear with him, is not having too little, but possibly too much, talent and facility.

Among the Italian studios we find little originality; though there seems a constant demand for monumental groups and statues. We were at Dupré's studio to-day. Every one who has visited the Pitti knows his 'Abel,' of exquisite proportions, about which so much has been said. Nor is it easy to forget his 'Cain,' a work as striking and as unhealthy as a sensational novel. Since then he has produced nothing with any individual stamp, but has been busy with *bas-reliefs* for the front of Santa Croce, and monuments of all sorts. One in honour of Cavour, and destined for Turin, is strangely inappropriate to that shrewd and practical statesman; though he does seem amused at the allegorical lady in scant Greek drapery kneeling at his feet, whom we suppose is intended to represent Italy. What pleased us most in the place was a very simple figure of a little boy tracing on the ground with a bit of charcoal, called 'Giotto,' and said to be the work of the sculptor's daughter.

The grave has closed upon Bastianini, and his wonderful talent. The sad story of his forgeries, as celebrated in Art as the Ireland forgeries were in literature, has been too recently discussed to be repeated here; yet it is still doubtful how far he intentionally deceived, or allowed others to deceive for him; one thing alone is certain, his great ability: his bust in *terra-cotta* of Savonarola in St. Mark's, would itself be enough to prove him a man of genius.

Fedi's group of Pyrrhus and Polyxena has long found its place in the Loggia de Lanzi, near John of Bologna and Benvenuto Cellini, and within a stone's cast of Michael Angelo; it is worthy of the noble company; but we protest again against modern Greek, and till painting and sculpture are brought to express the real feeling of the age they must be somewhat "furniture" and not Art. It seems as impossible now to produce an Antinous or an Apollo Belvedere, as it would be to write Homer. One foreign studio has been nearly closed, which we cannot wholly pass; no works, by Felicie de Faouveau, remain in it for us to criticise, but she herself in her honoured old age lingers in Florence, a relic of former times, and of a former school of thought, with the odour of chivalry about her grey hair.

A good deal has been done lately in the way of arranging the Art-treasures of Florence. Statues by Donatello, John of Bologna, Verrocchio, and others, have been removed from the crowded corridor of the Uffizi to the Bargello, where they may now be seen, along with some splendid examples by Luca della Robbia and other Tuscan. In 1865, at the time of the Dante fêtes, the Bargello, which had been used as a prison, was appropriated for the reception of everything which could in any way illustrate the life and times of the poet. The result was a most splendid loan collection, embracing both the intellectual and domestic life of the period; harmonising well with Giotto's fresco of Dante on the walls. This interesting collection was soon dispersed, and has been replaced by a medieval museum, containing splendid specimens of majolica, bronzes, ancient armour, and such like, to which loan contributions are added, on the same principle as in our South Kensington Museum.

Some years ago, there was a small collection of water-colour copies by Mr. Wheelwright, exhibited in Burlington Street. They were mostly from old Tuscan masters, and showed with what perfection the soul and spirit of the ancient masters may be given in a translation from *tempera* or oil to water-colour; such copies as these are rare treasures. Mr. Wheelwright no longer has a studio in Florence, but he may be seen sometimes in the Uffizi busy at a Botticelli. Marionecci has a most attractive studio of water-colour copies, with many of which we are familiar through the Arundel Society, and Rocchi's imitations of Fra Angelico are worth a visit. In all large towns there will always be a certain number of tolerable portrait-painters. Gordigiani has made a beautiful likeness of the Princess Margaret, and has all the royal family with more or less success upon the walls of his studio. There is a whole family of Markos here, who have been esteemed good landscape-painters; the father, who is dead, really was a distinguished artist. Cumbo Borgia's landscapes are known in London, every year one or two of his faithful studies from nature are to be found in our Academy; their sober tone, and the total absence of clap-trap or struggle for effect, may make them unobserved at first, but the more they are seen the more they will win upon the taste. Some encouragement for the future may be drawn from looking over the prize pictures of the Art-scholars, which are kept in an upper room in the Belle Arti, in the Via Ricasoli, where we may see how short a time it is since the baneful influence of David reigned paramount. In the collection of modern pictures, belonging to the government, in this same building, we can note that that school has at length vanished. If there is little that can be said artistically favourable, yet the evident attempt to express the national life is interesting in its way. There are battle-pieces of all sorts; incidents of the middle ages, and still more modern Italian victories; and there are large commemorative posthumous portraits of Silvio Pellico, Guisti, and other patriots who hardly need have been condemned to such a martyrdom. One little picture pleased us very much, a group of Italian Bersaglieri conducting in triumph one or two Austrian prisoners; well painted and very naive and spirited. It is somewhat significant that the best bit of painting in the room, as far as mechanism goes, is the yellow satin dress of a *demi-monde* beauty.

The studios in the Via delle Belle Donne, where Holman Hunt painted a few years ago, are always occupied. At present a sort of private exhibition is going on of some water-colour drawings by an English artist, a Mr. Bradley. In another room, Professor Schmidt exhibits his enormous picture of 'The Temptation of Our Lord.' The frame of mind in which people find it possible to attempt such subjects is a mystery to us, and reminds one of the criticism of Dr. Johnson, who, when he was assured that a long piece of music to which he had been compelled to listen, was "very admirable, very beautiful, very difficult," replied: "Sir, I would it were impossible."

G. F.

Florence.

* In Rome, we understand, Mr. Story is at present occupied with a statue of 'Jerusalem.'

THE
STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."

Mrs. HEMANS.

By S. C. HALL, F.S.A.
THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

HADDON HALL.


HE several engravings that appear on these pages—the concluding pages of our history of picturesque and venerable Haddon—have been described in preceding chapters: it was difficult to introduce them in their "proper places;" the reader will not however, we trust, miss the requisite references to the text. Our plan has been to illustrate the fine old structure fully; first, because it is foremost among the many interesting mansions of the Kingdom—very little changed externally, and not much internally, from what it was nearly three centuries back; but chiefly because there is no glory of the olden time in England to which so many make pilgrimage, tempted not only by the grand Baronial Hall, but by the sublime and beautiful scenery—of hill and river, mountain and valley, wood and mead—by which it is environed, and by the historic memorials that abound in its vicinity, of the times when Briton, Roman, Saxon, Dane, and Norman, held alternate sway over the fair and fertile Shire. Derbyshire



"DOROTHY VERNON'S PORRIDGE POT."

is to-day, as it was twelve hundred years ago, the most seductive of all the counties of England; and it is no wonder that its varied and manifold charms have induced visits of tourists from all parts of the world.

But it is not now, as it was in the days even of our fathers, a district difficult to reach and costly to examine; within four hours of London, and not two hours distant from the busiest marts of the kingdom—Manchester, Liverpool, Leeds, Birmingham, Macclesfield, and a score of other places largely populated, especially by hives of busy workers—it supplies abundant sources of health and enjoyment; while the most popular of our "Wells," Buxton and Matlock, are almost "within a stone's-throw," and from either of them Haddon may be reached at the cost only of a few shillings by railway, and a pleasant stroll from either of the Stations.

But it is not Haddon alone that can be thus so easily visited; the whole neighbourhood is one rich mine of beauty in which all may revel, and from which none can depart without conveying with them pleasant memories and fresh-awakened interest. In one day both Haddon and Chatsworth, with Bakewell and the glorious scenery that intervenes, may, by those who are "tied to time," be seen and examined, and thoroughly enjoyed, from either Matlock or Buxton; or if one day be devoted to each, then many lovely spots in their neighbourhood may be seen, and the toil made lighter.

At the close of our last chapter we left the tourist at Bakewell, but we did not quite dismiss him, for we had not space at our command to point out some of the curious epitaphs that may be found in the church and churchyard. One or two of these he will, no doubt, wish to copy, for their quaintness; so, to save him trouble, we here transcribe them.

One of these, to the memory of a former parish clerk and leader of the choir, reads as follows:—

"ERECTED TO THE MEMORY OF PHILIP ROE, WHO DIED 12TH SEPTEMBER, 1815, AGED 55 YEARS.

"The vocal Powers, here let us mark,
Of PHILIP, our late Parish Clerk
In church, none ever heard a Layman
With a clearer Voice say Amen!
Oh! now with Hallelujah's Sound,
Like Him can make the Roofs resound.
The Choir lament his Choral Tones,
The Town—so soon here lie his Bones.
Sleep undisturbed, within thy peaceful shrine,
Till angels wake thee with such tones as thine."

Another long inscription to the memory of John Dale, barber-surgeon, of Bakewell, and his two wives Elizabeth Foljambe and Sarah Bloodworth, 1737, thus curiously ends:—

"Know, posterity, that on the 8th of April, in

the year of grace, 1757, the rambling remains of the above said John Dale were, in the 86th year of his pilgrimage, laid upon his two wives.

"This thing in life might raise some jealousy,
Here all three lie together lovingly,
But from embraces here no pleasure flows,
Alas! are here all human joys and woes;
Here Sarah's chiding John no longer hears,
And old John's rambling Sarah no more fears;
A period's come to all their toilsome lives,
The good man's quiet; still are both his wives."

Another reads as follows:—

"These lines, I with watery eye,
For my dear friend indite,
Who for his worth, none such on earth,
Heaven crown him with true light.
"A lawyer just, a steward most just,
As ever sate in court,
Who lived beloved, with tears interred,
This is his true report."



RING FOUND AT HADDON HALL.

Another, locally said to have been written by Charles Wesley, brother to the founder of Methodism, reads as follows:—

"Beneath, a sleeping infant lies,
To earth whose body lent,
More glorious shall hereafter rise,
Though not more innocent;
When the Archangel's trumpet shall blow,
And souls to bodies join,
Thousands shall wish their lives below
Had been as short as thine."

It may be as well to note that the principal inn at Bakewell is the Rutland Arms: it is

a family hotel, but there are other comfortable inns in the place. Opposite the Rutland Arms are the baths and bath-gardens: the baths, which were known to the Romans, have the reputation of being efficacious in rheumatism.

Having in our first chapter very briefly alluded to the routes by which Haddon Hall may be visited both from Buxton on the one hand, and from Derby on the other, and having then spoken of some of the attractions of Buxton, it may be well now to say a few words regarding Matlock Bath, through which the

Ruffe	Bander	Cuffes	Handkercher	Cappo
3	1	4	0	2
6	12	10	11	12 3 4 5
12	9	5	3	0 9 6 12 7 11 10 9 8

WASHING-TALLY FOUND AT HADDON HALL.

visitor will pass by rail on his journey from London, from Derby, or from the North.

Matlock Bath is about seven miles from Haddon Hall; and, exclusive of its baths, which are as famous as those of Buxton, and for the benefit of which the invalid may pass the season pleasantly and profitably, it has attractions of scenery which no other inland watering-place can boast. Its "High Tor" rising almost perpendicularly to a height of about 400 feet above the river Derwent, which flows at its base; its "Lovers' Walks," winding along by the side of the river, and zig-zagging up the mountain side; its "Heights of Abraham" and "Masson" towering over the valley; its

"romantic rocks," and its many caverns; its petrifying wells, its "grottoes," and its other attractions, render Matlock Bath a place of delight to the tourist; while the surrounding district, rich in minerals, in ferns, and in other botanical specimens, and full of gorgeous scenery, is "passing beautiful," and will amply repay the pleasant labour of exploring.

At Matlock Bath the principal hotels are the "New Bath," "Walker's Terrace Hotel," "The Temple," and "Hodgkinson's," and the place swarms with lodging-houses and all things to attract and to keep the tourist. From Matlock, delightful day-trips may be made to Haddon Hall, to Hardwick Hall, to Chatsworth, the

" Palace of the Peak"—the princely seat of the Duke of Devonshire; to Dovedale, with its glorious scenery, and its pleasant associations with old Izaac Walton and Charles Cotton; to the Via Gellia and its surroundings; to Lea Hurst, the early home of Florence Nightingale; and to numberless other places of interest—all easily attainable by railroad or carriage.

And now, may not a visit to this grand old Hall be productive of thought? First, let us give thanks to the noble owner—the Duke of Rutland—that he freely opens its gate to all comers, keeps it in a state of neatness and order, and takes special care that Time shall make no farther inroads on the mansion of his ancestors, preserving it for the enjoyment of all who seek instruction and pleasure there; permitting them, indeed, to make of one of its rooms a dinner-room for the day; rendering it, in fact, the common property of the public, and by his occasional presence ascertaining that all is done that can be done for their happiness while in its gardens or within its walls: thus practically commenting on the exhortation and protest of the Poet-laureate—

" Why don't those acred sirs
Throw up their parks some dozen times a year,
And let the people breathe?"

In the series—"Stately Homes of England," published in the *Art-Journal*, we have shown



ANCIENT CROSS, BAKEWELL CHURCHYARD.

not that Haddon is the exception, but that a very large majority of the "parks" in England, Scotland, and Wales are freely opened—not a dozen times a year, but every day of every year; and that, usually once a week, the state rooms are also "shown" to all applicants—often when the family is "at home."

It is thus of ALTON-TOWERS, ALNWICK CASTLE, CASTLE HOWARD, CORHAM HALL, KNOLE HOUSE, MOUNT EDGCUMBE, ARUNDEL CASTLE, HARDWICK HALL, WARWICK CASTLE, PENSURST, and WILTON HOUSE, illustrated and described in that series, and of KNEBWORTH, HATFIELD, CASSIOBURY, and SUMMER-LEIGHTON, which hereafter it will be our pleasant task to describe and illustrate, as well as princely CHATSWORTH. It is thus indeed of a hundred other places we could name in every shire of the kingdom.

It is difficult to overrate the value of this "license." Not only are the people thus "let breathe"—it removes the barriers that separate the rich from the poor, the peer from the peasant, the magnate from the labourer, and contributes largely to propagate and confirm the true patriotism that arises from holy love of country. Generosity, like mercy, is twice blessed:

" it blesseth him that gives and him that takes," and the surest way to be happy is to make others happy. All honour to the "acred sirs,"

who seek to share with "the many" the boons that Providence has given them.

Let us then seat ourselves—anywhere—and



MONUMENT OF SIR JOHN MANNERS AND HIS WIFE, DOROTHY VERNON.

think, before we leave glorious old Haddon; it may be on one of the green slopes of the hill-

side, underneath one of the fine groups of trees that look from the valley up to the mansion, or



BAKEWELL CHURCH.

down upon it from some adjacent steep; or on the bank of the gracefully winding Wye; or, better still, from a nook of the far-famed "Terrace;" or, alone in one of the many chambers, hung with tapestry, musing at an oriel window, and gazing over the bountiful river, recalling the

knights and dames of heroic ages long gone by, but who have left their impress for all time.

They must have shrivelled imaginations, and contracted minds, who can visit the noble hall of Haddon without obtaining a Memory that will last for a life.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION
OF R. P. HARDING, ESQ., WOOD HALL,
EAST DULWICH.

LE MALADE IMAGINAIRE.

A. Solomon, Painter. H. Bourne, Engraver.

THE late Abraham Solomon, who died in 1862, painted many pictures which rendered his works very popular with those who look for striking incident and individual character. His Art was certainly not refined as a rule, but it told a story effectively, and this will always invite attention. Witness his 'Drowned! Drowned!' engraved in our Journal shortly before the painter's death, a picture which, for the narrative it illustrates, attracted marked notice when it appeared in the 'Academy,' and subsequently found more than one imitator.

'Le Malade Imaginaire' is almost the last work he produced; and is unquestionably the most humorous, as it is also one, in every respect, the most clever in delineation of character; for there is point in every figure. The subject is borrowed from Molière's comedy bearing the same title, and the scene lies in the bed-chamber of the hypochondriac, M. Argan, who is visited by his physician, Diafoirus, and the son of the latter, who is training for the profession: the following dialogue takes place:—

Argas. Voilà une femme qui m'aime.... Cela n'est pas crovable.

Diafoirus. Nous allons, monsieur, prendre congé de vous.

Argas. Je vous prie, monsieur, de me dire un peu comment je suis.

Diafoirus. (tâtant le pouls d'Argas). Aflous, Thomas, prenez l'autre bras du monsieur, pour voir si vous savez porter un bon jugement de son pouls. Quid dico?

Th. Diafoirus. Dico que le pouls du monsieur est le pouls d'un homme qui ne se porte pas bien.

Diafoirus. Bon!

Propped up and pillow'd in his easy chair, no wonder the invalid looks up aghast when the young oracle has spoken such ominous words, and he finds them confirmed by the elder man of physic, who, watch in hand, times the beating of the patient's pulse as his jewelled fingers press lightly on Argan's wrist. There is something irresistibly droll in the trio; in the pompous attitude and whole bearing of the physician, who is evidently not inclined to thwart the fancy of his patient, though we can detect a degree of humour in his countenance. And then the dismayed expression of Argan's face, as if he were already doomed to death; while young Diafoirus delivers the sentence with an emphatic upraising of the hand to enforce it: his father, no doubt, had given him suitable instructions what to say.

Toinette, the "femme qui m'aime," makes no secret of the opinion she entertains regarding the sick man's state of health: she is busy mixing a compound of some kind or other for the invalid, who is always requiring a stimulant "to keep up the tabernacle," as we once heard an old Scotch physician remark to one under his care; but the dialogue of the two doctors amuses her much, and she looks towards Diafoirus as perfectly comprehending its raillery, and also as quite ready to carry on the delusion after he and his son have taken leave.

Every part of this most humorous picture is painted with scrupulous care and attention to details: the costumes of the figures are rich in colour, and the arrangement of light and shade is very effective.

This painter was much accustomed to rely on gorgeous draperies and splendid accessories of every kind to give value to his compositions.

A GENUINE ARTISTIC RACE.

PART III.

THE immediate effect of cheap books in Europe has been to deprive Art of its intellectual supremacy by giving the mental lead to the reasoning faculties. Ungracious as is this temporary suppression of the aesthetic disposition, it is an actual step forward in national progress. At first, as with children, the imagination takes precedence in the civilising process, giving rise to distinctive religious and artistic phases, which, however, owing to their aesthetic temperaments, become liable to constant fluctuations and premature decay. The world has yet to demonstrate if the scientific and aesthetic faculties can be so harmoniously balanced in a people as to become the foundation of a perfect civilisation. It suffices for our purpose just now to get a vivid view of what must have been a universal passion for Ornamental Art during the Middle Ages, by looking at Japan, where feudalism is still dominant, and the general constitution of society in its division into castes, guilds, and ranks, with their average instruction, is in principle much like that which existed in Europe previous to the Reformation. Japan has cheap books, but no system of common education, tending to the development of the logical powers and spread of useful knowledge. On the contrary, there are distinct alphabets, or modes of writing, regulated by the social condition or the sex of the learner. Women and the inferior orders are taught only the Hirakana alphabet, which is the vulgar one, and used only for ordinary purposes. A man of quality, knowing this, can read his wife's or daughter's letters, but they cannot decipher his, or the books he buys, if the Katakana alphabet, which is restricted to the higher classes of his sex and to superior scholarship, be employed.

But the most current literature, intelligible to every one, vastly diffused, and forming the real mental diet of the multitude, is a system of pictorial books, the most artistic series of which is by a school of associated artists, with Hofksai for their chief. These are printed in colours or plain, at a single impression, on one side of a light tinted paper, which doubles to form a leaf, and very often divides the print, cutting in halves the figures, to which accident the artists are indifferent. The exquisite delicacy of touch of these impressions, partly due to the softness of the material, seems like the handiwork of nature itself in a tender poetical mood. Europeans have no process by which the vital qualities of things can be given with equal facility, precision of design, and thoroughness of spirit. These sketch-books and coloured albums embody the history, poetry, legends, mythology, myths, arts, trades, customs, jugglery, magic, science, and natural history, in fine, the whole life of the people in a cheap form, and keep alive their artistic sensitiveness. They are taught by the pictorial representations or images of things rather than by literary descriptions. Hence to them the style of the design has the same relative importance that the style of writing has with us. All that is best and worst in their taste, true and false in their lives, is garnered into these picture-books, which ardently evoke the sympathies of a highly-impressible race, passionately fond of nature. Although there are marked differences of style in them, betraying the distance between a pupil's and a master's hand, yet there is a similarity of spirit and execution in all, indicative of a common fountain-head of national skill and feeling.

As the motives of the figure-Art already examined appertain chiefly to their religious ideas, our enjoyment of it cannot be so hearty and complete as of that based on the social life, natural history, and the landscape of Japan. There are fewer drawbacks from imperfection of comprehension or lack of sympathy with the theme. Indeed, we are let into an artistic paradise of an original character, which Europe cannot rival. This is specially true of their strictly Decorative Art. No other race understands so well the vital exigencies of ornamentation, or is equally skilful in manual practice. Here the Japanese have obtained as decisive a mastery as the Greeks in treating the human form. Outside of plastic

Art, in their own limits, the Japanese even succeed in this. There are two principal schools of the figure: that of Kioto, the spiritual capital of the Mikados, being the oldest. It is imbued, as was the early Italian, with Byzantine feeling, with the Chinese love of repose and richness of decoration, tending to laborious minute conventionalism more than to strictly artistic invention. Nevertheless, it displays superlative delicacy and brilliancy of illumination, pictorial skill in composition, and a felicitous balancing and tempering of masses of colour and gold. It devotes itself chiefly to sacred and historical topics and those favoured by the aristocratic susceptibilities of the imperial family. Like the Art of the miniaturists of medieval Europe, with which it was contemporary in origin, it forms a religious school partial to gold backgrounds and magnificence of decoration, under the direction of Buddhist monks. These had acquired the art of clouding the page on which they wrote with gold powder and leaf, of varied tints and brilliancy, intermixing figures and text with golden masses and suggestions of forms, so as to illumine the page and give the effect of dissolving views, not unlike the softened splendour of the sun's rays in the landscape as they pass through mists. Their quiet, though somewhat monotonous, refinement of design, and their harmonious elegance of colouring, without obscuring the story, seduce the senses into a languid forgetfulness of it, as the ear often drinks in the music of an opera while the eye is unmindful of the stage-scenery. This fascination belongs to the best Decorative Art of the Orient everywhere. But the Japanese miniatures are wanting in the intense realistic characterisation and vivid action which constitute the prominent traits of the more decidedly indigenous school as represented by the pencil of Hofksai.

The antithesis of Grecian design is the rule of Japanese. Mobility and flexibility of body and features; moments of liveliest action and surprise, real, homely, often exaggerated, but as the Greeks intensify repose; and, above all, absolute distinct individualism in every figure, each one a *character*, as we say: these are emphatic points. There is no *nirvana* in the true Japanese school. Although Buddhism has converted the nation, its indigenous traits and ideas remodel the imported rites to suit themselves. Hence it is that the mobile restlessness of its Art overcomes the contemplative tendency of its popular faith. Besides, there is diffused throughout it a latent objective humour or nice irony, which, without caricaturing, emphasises the motive, and gives it a pungent flavour, like wit to conversation. Sometimes the joke is broad, but invariably comical. Hofksai's drawings are diversified, original, and spontaneous; seemingly blossoming in his brain as shrubs flower, although actually the results of detective analysis and consummate study. A limited Art in the cosmopolitan sense it is, but in its own national compass as wide and deep as the entire circle of Japanese civilisation, while surpassed by none in truthful expression. Even if it is careless of much that the aesthetic science of Europe exacts in colour, modelling, and anatomical detail, in other ways it displays profoundness of execution, guided by quite as subtle principles, or rather instincts. Neither the divine idea of the human body as conceived by the Greeks, nor the spiritual idea of the Italian, mediævalists, is recognised by it. But in compensation, we are secured from the conventional figures of the pretty and inane types which abound in modern European Art. In their place we have a sturdy versatile realism of common and aristocratic life, bestowing a definite form and character in unity on each individual, appropriate to his social position, and spiced with the prevalent humour.

Somewhat of the Japanese facility of pencil is undoubtedly caught in its elementary phase, in learning to write the two alphabets most in vogue. A delicate brush and dexterous handling are needed to make their bold incisive strokes, which are just such as come most aptly into their system of drawing. Indeed, the Katakana, or aristocratic letters, are combined into the guise of a learned doctor, with a perfect rendering of his dignified pose and scholastic costume, while the plebeian Hirakana is alle-



A. SOLOMON, PINX?

H. BOURNE, SCULP?

LE MALADE IMAGINAIRE.

FROM THE PICTURE IN THE COLLECTION OF R.P. HARDING, WOOD HALL, EAST DULWICH.

LONDON, VIRTUE & CO.



gorised into a beggar, equally graphically done. Learning to write becomes in Japan the first step in learning to draw, for it gives the same flexibility of stroke to the fingers that fingering the piano does to the musician's touch. A glance at any one of Hofksai's albums shows the analogy between Japanese writing and drawing at once.

The arbitrary signs of the alphabets can readily be expanded into vigorous suggestions of human forms and drapery, and as facilely decomposed into their abstract elements again. But the informing spirit which gives such intense life to their personages can be got only by a most sedulous observation of nature objectively and introspectively. A Japanese draughtsman is not less successful in delineating natural than in constructing unnatural forms. None are more happy in hitting the exact limit in the ridiculous where the action stops short of the inane caricature, so common in Europe. He makes the position droll because of its adroit combination of probabilities, rather than possibilities, under conditions which he himself creates. We are all familiar with French plates of the effects of a high wind on pedestrians of both sexes who make a prurient display of limbs and personal encounters, forming a picture nasty alike to eye and fancy. Hofksai takes a similar event—sends drapery wildly flying, entangling arms and legs, blinding eyes, and getting its owners into a sunny turmoil without indecency of drawing, or exciting other emotion than honest laughter.

What a nice sense of humour, too, there is in his plate of a tired porter asleep on the ground with his brawny legs across one another, only to see himself in his dreams working harder than ever. Where do we find his superior in depicting gymnasts, fencers, wrestlers, and scenes that call for the utmost muscular exertion and dexterity? He is a felicitous in limning steady industry of all sorts—perpetrating on occasion the inevitable joke—each person doing his heartiest, and making the spectator *feel* that he is, without the consciousness of self-exhibition and of the impotent model, which so obtrude on the sight in European Art nowadays. If it be a woman scrubbing herself or resisting urchin in a tub of water, a fine lady at her toilette, a family quarrel, pleasure party, a physician examining the tongue of a patient half-choked in forcing it out of his mouth, a musical critic tortured by an unwelcome serenade, blind men leading one another astray in crossing a river; in fine, whatever the topic, and however complicated the scrape, it is executed with a realistic swing of pencil and *naisoté* of expression that commends it to the sight as actual life itself. So simply too, with so few strokes and touches, so much reserved power and so little artifice, is the occult mechanism of humanity revealed to us, that we seem to have a clairvoyant insight into the consciousness of the actors. This inner being of the object shown constitutes its chiefest identity. It is evoked by such slight technical means that at first we overlook its wonderful aesthetic simplicity in admiration of the spirit of the composition in the whole.

The skilful manner, hiding, if I may so term it, the manual means with which Japanese artists bring vividly in view the animating idea of their works, is also wonderful. It may be done by a few lines, dots, blotches of light, shade, or colour; always simply and sparingly; with no unnecessary labour, and certain to stop at the precise point the idea is reached, without elaborating any detail not absolutely required to complete the unity and emphasise the meaning of the composition; doing too little rather than too much technically; concentrating the attention on the artistic aim; with slight perceptible effort hinting a whole biography of an individual, or the complete habits and instincts of an animal, the nature of a plant, and the sentiment of a season; explicit force of design for the eye and unlimited suggestion for the mind; economy of labour, luxury of idea, aesthetic seriousness, solidarity, conciseness, and drollery, devoid of Gallic levity, license, and littleness of purpose: such are some of the elements I recognise in this unique school, rendering it an example to those academies which do so much and express so little; and, immersed in the

sensualisms and superficialities of their systems, lose sight of the real intent and substance of Art. Although the predilection for action is most conspicuous, the Japanese understand full well how to render contemplative repose, as in the figures of gentlemen on their balconies overlooking a wide landscape in passive enjoyment of moonlight, or rapt in thought. These are simply perfect in pose and feeling. So also, poets meditating by the sea; hamb - featured men on the brink of precipices, so absorbed in gloomy reverie as to seem to form a part of the wild, speechless world around them, their passion-lit faces indicative of inward storm; a momentary lull in a stormy life to gather fresh momentum of action. Opposed in sentiment and attitude, with relaxed tension of limb and nerveless looks, are the numerous Buddhist images of ecstatic saints and holy men enjoying incipient beatitude.

The artistic sway over animal and vegetable life is as thorough as over the human. Indeed there seems frequently to be a more poetical choice and treatment in these motives than the others. Japanese of all classes are trained from infancy to familiar relations with nature. It is a national custom during spring-time to make family excursions into the distant country in order to enjoy the sakura or mountain cherry-trees when the wild blossoms are fullest and colour the deepest. One of their old poets thus alludes to them:—

"The dark-massed shadows flecked,
By the mountain-cherry's bloom."

Again,

"Should the mountain-cherry cease
In the spring-time of the year,
With its mass of new-born bloom,
Mortal men to cheer; alas,
Would the heart of spring be gone,
And its brightness fade away."

This habit engenders a passionate fondness for outdoor existence, and a hearty appreciation of whatever is beautiful in landscape. Their houses are constructed to admit ample views of the country, while, as compared with European homes, there is much less to attach life very fixedly to their interiors. They are singularly bare of furniture and household utensils, because their requirements for housekeeping are few and of the simplest sort. Instead of framed landscapes hung on their walls the *daimios* make their apartments scrupulously clean, airy, and spacious, with movable mats or screens to divide them, which can be arranged so as to leave open, as if enclosed in a frame, vistas of fine scenery. In this matter the people manifest an aesthetic conscience. Believing in nature as a means of pure enjoyment, they study to secure her best. It is this wholesome habit of mind which has prevented them from stagnating like the Chinese, despite kindred faiths and equally changeless codes and customs. Their love of nature is at the bottom of their love of Art. The two are so mingled as to save them from the gross materialism of their neighbours, and to preserve in them a perpetual juvenescence of feeling, elasticity of temperament, quickness of intellect, almost Arcadian simplicity of life, and general goodness of disposition. Sites for tea-houses, inns, temples, and shrines, are chosen in reference to the prospect. As regards fine architecture, Japan is peculiarly barren. The charm of its towns chiefly lies in their beautiful positions, lovely gardens, stately groves, and rural interminglings. Picturesque solitudes abound in the centres of the densest populations. These waifs of far-off wildernesses are devoted to offices of religion and rustic pleasures, which have much in common. They further serve as bountiful reservoirs of health, distributing to each city threshold the pure air of the dearly beloved country. This appreciation of nature extends to all her gifts. A European can hardly take in the passionate joy of a Yedoite in his darling Fousi-yama, the "peerless" mountain, whose volcanic cone, clothed in eternal snow, lifting itself high into the intensely blue azure of his native skies, in magnificent silence, is his climax of sublimity in the material world, a symbol of imperishable patriotism, and a celestial paradise. Neither can he share his knowledge of the animal world and its varied instincts. The wondrous ethereality of the atmosphere, defining

distant places as sharply as the lines of an engraving, and revealing their secrets, gives an additional charm to the landscape. When weird in aspect, his fancy peoples it with spirits thin as air, strange in form and hue, wishing him weal or woe according to their disposition. With a more materialistic sense he delights in his wild camellias in full blossom, fifty feet tall; the songless birds of bright plumage that add to the deep hush of the forests; and favourite picnic grounds, with their running waters and enamel of wild flowers. These are some of the scenes that keep him in a more cheerful mood and his aesthetic perceptions keener than those of most other civilised peoples.

Unlike Greek poetry, that of Japan is full of descriptions of the landscape. The popular feeling finds vent almost as much in song as in painting and design. In general it is plaintive, and sung to the accompaniment of a *sammishen*, a sort of banjo or guitar: or a *koto*, a kind of clavichord, and any other wind-instrument. Some of the impromptu stanzas of their poets, expressive of their intense sympathy with nature, are very sweet and touching, while their similes are as beautiful as true. I extract examples from the collection of ancient and modern poems, known as the *Kokinshin*, first quoted by the Portuguese Père Rodriguez, A.D. 1604, in his treatise on the Japanese language, and cited in the *Westminster Review* for Oct., 1870.

"Icy flakes are falling fast
Thro' the chilly air, and now
Yonder trees with snow-bloom laden,
Do assume the wild plum's guise,
With their mass of snowy flowers,
Gladdening winter's dreary time."

"Darkening the wintry air,
Clouds are gathering in the sky,
Rain-drops sparsely patter down,
And the frozen tears melting
Drop from yonder willow tree,
Through the chilly vapours seen,
Sadly bending o'er the stream."

"There the dizzy water-fall,
Flashes mid the hill-side bowers,

"Never shall the sacred child,
Weary of the pleasing murmur."

"Nor of gentlier beaming moon
Hail the shadow-fringing shimmer."

"Vaguely erring smoke."

"Bright p'th sun gleams Suka's peak,
Cloud-veiled Sudaka's summit bleak,
Tauchi's top with doth lie,
Rain-dimmed, hid from traveller's eye."

There is no false sickly sentiment in these effusions, but the same sincerity of feeling, delicacy of touch, and truth of observation that are to be observed in the sister-Arts. As a specimen of kindred metrical realism of a corresponding vigour, the following stanza, from a dramatic romance, is noteworthy. It represents a girl hastening to meet her lover by water—

"Ha! Atta's shrine deservy we yonder; yes—
Full seven leagues across the bay.
Haul taut the sail, bend, mother, to th' oar,
With measured stroke—away, away—
Haste, mother, haste, far yet the farther shore—
O mother, every nerve be strained."

"How fierce the hail drives through the windy air,
We cover from the storm our heads;
Now side by side our barges thro' the waters tear—
Now me the laggard other leads."

Notwithstanding his fine sentiment, both religious and naturalistic, the Japanese artist jokes on natural history as he jokes with his gods and rulers; not, however, very often, as his taste is too honest to tolerate the horticultural outrages which the Chinese, French, and Dutch are prone to commit in their systems of trying to help nature to adorn herself. More circumspect in dealing with her, he confines his ingenuity to dwarfing trees and rearing mammoth flowers. These traits in all their variety of individual characterisation are to be found in their picture-books.*

J. JACKSON JARVES.

Florence.
[We are compelled to break off rather abruptly here, in the division of this series of interesting papers: the demand on our ordinary space caused by the introduction of the Illustrated Catalogue of the International Exhibition must be our apology.—ED. A.-J.]

* To be continued.

THE ART-JOURNAL.

THE ROYAL ALBERT HALL.

THE newspapers have been so full of descriptions of this marvellous structure, and of details concerning the ceremony of its inauguration by her Most Gracious Majesty the Queen, on Wednesday, March 29th, that we may assume every reader of the *Art-Journal* to be sufficiently acquainted with them. Our duty is, therefore, limited to a record of the auspicious event; yet when the building is entirely finished, we may be called upon to subject it to criticism.

Although "music" seems its first and principal object, Art is by no means to be omitted from its programme of the future; indeed, both the address of the Prince of Wales and the reply of her Majesty are conclusive on that head. The prince said:—

"Your Majesty's Commissioners for the Exhibition of 1851, in further prosecution of my father's design for the encouragement of the Arts and Sciences, an object which he always had warmly at heart, are about to commence a series of annual international exhibitions, to the success of which this Hall will greatly contribute, by the facilities which it will afford for the display of objects and for the meeting of bodies interested in the industries which will form the subjects of successive exhibitions."

And the Queen in answer thus spoke:—

"I cordially concur in the hope you have expressed, that this Hall, forming as it does part of a plan in which I must ever take a deep and personal interest, may largely and permanently contribute to the promotion among my people of the love of Art, as well as to the success of the annual exhibitions, which will bring successively into instructive competition the choicest products of the industries of all nations. These objects could not fail to command themselves at all times and all places to my sympathy and interest, fraught as they are with recollections of him to whose memory this Hall is dedicated, and whose dearest aim was to inspire my people with a love of all that is good and noble, and, by other, to cultivate a spirit of goodwill and cord among the inhabitants of all regions."

How the plans are to be carried out, of what nature they will be, and who are to be the Art-managers, are facts upon which we presume the public will be, in due course, informed. It will be, we take for granted, in no sense a museum: "The Department" is in that way amply provided. A gallery, at the top of the building, is, we understand, to contain pictures; but under what circumstances who can as yet say?

The ceremonial on the 29th was successful without any drawback. The light was happily subdued: the interior was imposing although simple: grandeur was obtained from size, yet grace seemed the predominating feature; and the conviction was that London had obtained an acquisition to which there was no rival in the world.

Whether it be or be not what is called "a commercial success" matters very little: it is the "speculation" of those who desire enjoyment, and to share it with thousands, rather than interest for money spent; and there can be no feeling of regret if this be the only revenue derived from a magnificent boon to the Nation.

If its proximity to the Horticultural Gardens be taken into account, and its neighbourhood to Hyde Park, its direct union with the Art-galleries of the Exhibition, and its close connection with the Museum of the Department of Science and Art, it presents advantages incalculable, and such as the people of no other country of the world can enjoy.

EXHIBITION OF PORTRAITS,
168, NEW BOND STREET.

AMONG the exhibitions of this season is one situated as above, which is interesting to those who may have watched the fitful phases of the Art, especially among ourselves. It is a collection of likenesses of celebrities and notabilities, and has been formed during, we believe, a lengthened course of years, by Mr. Charles B. Braham, from numerous sources at home and abroad. Among them are portraits which, it may be presumed, ought to grace the national collection, for it possesses none of the persons represented, although, when living, they were of sufficient distinction to command admission to any company of notabilities. In our National Portrait Gallery are pictures indifferent enough, but their pedigree of possessionship is worthily authenticated—they come with traditions indisputable to claim admission in that very mixed society. It is precisely the insoluble question of authenticity which prevents the addition of many a well-painted, but ill-warranted work to the National collection.

But to turn to Mr. Braham's pictures; the visitor is struck at once by two portraits marked as by Wilkie—they are of Tom Moore, and the Earl of Derby when a student at Eton. We submit that some little account of these portraits would have been interesting—at least acceptable. The Marchioness of Westminster—and Miss Murray as a flower girl, by Lawrence, are indisputable. They seem to be small *replicas* made for the engraver. "Cesar de Medici," by Bronzino, a profile, presents a strong family likeness to Giovanni de Medici. By Lucas de Heere is a portrait of Lady Jane Grey wearing the crown. "Mrs. Billington as St. Cecilia," by Reynolds, is one of Reynolds's loosest performances; while "La Belle Hamilton," and "Mary of Orange," are good examples of the manner of the unmistakable feeling of Lely. "The Churchill Family," by Kneller, is careful and skilfully arranged, but very cold in colour, and reminds us of the Queen Anne period, when all women were painted like the Sovereign. "Sir Edward Parry, the Arctic Voyager," by W. Hilton, R.A., is a fine work. There are also, "Catherine Empress of Russia, wife of Peter III." by Mignard; "Peter the Great," by Philip Vandycy; "Washington, in the uniform of the British Service," by Keale; "The Margravine of Anspach," Cosway; "Madame de Pompadour," Le Brun; "Lady Mary Wortley Montague," Hudson; "Charles Incledon, the celebrated tenor, as Captain Macheath," T. Clater; this small picture is very curious. Gainsborough occurs in the catalogue as the painter of Mrs. Thomas Sheridan, mother of Brinsley Sheridan; Mr. Thomas Sheridan, George Morland when a boy, and Lady Beauchamp; and Reynolds as the author of several. John Wilkes, M.P., by R. E. Pine, is not to be mistaken; nor is David Garrick, by G. Dance. "John Duke of Marlborough," by William Aikman, is an excellent head; but Sir David Wilkie, by himself, does not come quite home to us as we know him in the pictures wherein he painted himself so often. In "A Study for Ariadne," Reynolds, there is no poetic taste or personal grace; but "Sarah Jennings, Duchess of Marlborough," is a very favourable instance of the Art of Sir G. Kneller. The expression given to the features of Mrs. Inchbald, by Drummond, is life-like and agreeable. The Marquis of Bute, by Opie, presents a somewhat extravagant taste for costume, which may be termed theatrical. Besides the portraits mentioned there are Mrs. Hogarth, by W. Hogarth; and by the same, Sir Richard Steele. Rogers, the poet, by Sir David Wilkie; Angelica Kaufmann, by Richard Cosway; Sir Robert Walpole, by Hogarth; Horace Walpole, by F. Hayman, &c. We have limited our observations to the portraits, but there are interspersed with them pictures and drawings by many artists of eminence.

To the reflective querist this exhibition is really a most interesting study; it leads him back to the pre-historic vestiges of our school, and shows in many instances the slight pretensions on which in bygone days the reputation of a portrait-painter was founded.

THE FEMALE SCHOOL OF ART.

LORD ELCHO presided at a meeting held, on the 25th of March, in the theatre of the London University to distribute the prizes to students, in this prosperous and admirably-conducted school; which, under the able and judicious management of Miss Gann, has progressed from year to year until it has made good its claim to be considered among the most valuable institutions of the kingdom.

Mr. Rowe Valpy read the annual report; from which it appeared that during the summer session of 1850 the pupils in attendance numbered 155; and in the winter session 139, as against 141 and 122 respectively of the year before. In the award of premiums to head masters and mistresses of Art-schools by the Art-Department of the Privy Council the name of Miss Gann, head mistress of this school, stood second on the list, and the year before it stood third. The relative value of the position thus attained was to be seen when it is considered that this was the only exclusively *Female* school of Art in the kingdom, and that it was conducted entirely by female teachers. In the competitions open to all schools of Art in the kingdom, the school last year had 28 students who reached the standard of third grade prizes, as against 23 the year before; and these had obtained two silver medals as against one in 1850, three bronze as against none in the corresponding period, and five Queen's prizes. Five students, too, obtained "Art Masters'" certificates of competency in special groups of subjects. In the national competition for fan-designs two prizes had been obtained by students of this school, and a third design commended. The Queen's gold medal awards had been adjudged by a committee of artists, to Miss Emily Seious. The gold medalists of last year, Miss Julia Pocock, maintained a high position in the several classes, and Miss Eliza Toumlin Smith, who has distinguished herself in previous years, won the prize of £5 offered by Sir Stafford Northcote, M.P., for the best essay on the use of plants in ornamentation. Annie Elizabeth Hopkinson, Alice Locke, Ellen Isabella Hancock, Jeannie Moore, Christiansa Powell, Ellen Ashwell, Jane Gibbons (the daughter of Alderman Gibbons), and Charlotte Austen were among the young ladies who were presented at the *dais* for rewards of merit.

The report then gave other details more particularly connected with the competitions among the students for prizes presented by friends of the school; and the list showed that trading firms were coming forward with offers of prizes for designs, among them being chromo-lithographers, oil-cloth makers, silk weavers, and carpetmakers; thus testifying to the value of these schools, as "a means of infusing correct appreciation of that which is true according to pure taste."

The report and the whole of the proceedings at the meeting are calculated to give exceeding satisfaction to the many who have cherished hope in the well-being and well-doing of the institution: who have indeed been sanguine as to ultimate results from its commencement up to the year 1851; and who continue in the belief that by its means many useful and profitable employments will be found for women.

We have no desire to render this Journal ground on which to carry on a contest as to what is really meant by the "Rights of Women": but, of a surety, Art will never take her out of her natural sphere, tempt her to slight or abandon the enjoyments of home, or interfere with the household duties which are, as they ought to be, woman's privilege, pride, and reward.

The ways in which Art can provide "helps" to women of all classes are very numerous; and we know that a large proportion of them are considered with a view to results at the Female School of Art. "Agitation," wherever men are employed at occupations for which women are as well qualified, would be judicious and just, and we should rejoice to aid it.

Unhappily, the advocates for what they term "Women's Rights" are so lofty in their aims that they will not condescend to inquire concerning reforms practicable as well as wise.

OBITUARY.

JOSEPH LOCKETT.

THIS gentleman, so long and honourably connected with the artistic and scientific development of calico-printing, as one of our national industries, died at his residence, Sgor Bheann, Dunoon, on the Clyde, on the 5th of February last.

Mr. Lockett was born at Manchester, in 1803, and was educated at the Grammar School of that city. He went early in life to business, and was apprenticed to his father, who, in the beginning of the present century, laid the foundation of the engraving establishment which subsequently became famous under the name of "Joseph Lockett and Son." Mr. Lockett, Sen., was one of the first engravers of copper-rollers for calico-printers, the work being done entirely by hand; but in the early attempts to supersede block-printing, plates were used for printing the cloth, and the results were known in the trade as "plate-patterns." Indeed, the phrase is still used to describe a certain class of calico-prints. The introduction of machine-printing by means of copper-rollers, induced mechanical improvements in the method of engraving, and the "die" and "mill" system was gradually developed. To this Mr. Lockett, Sen., paid great attention, and steadily improved it. Subsequently the method of tracing and etching the rollers by machinery was introduced, by which the patterns known as "eccentrics" were executed and brought to great perfection, especially as "covers" or grounds.

As a matter of course the subject of our notice grew up amidst these varied improvements, and the gradual development of an interesting industry. His natural love of Art, literature, and science, tended to refine his taste in the application of design to his business; while a strong mechanical bias, in combination with a love of scientific experiment, eminently qualified him for directing and improving the various contrivances and operations necessary to the success of machine-engraving, which he carried to great perfection. Always ready to seize upon any discovery bearing upon his art, he paid early and assiduous attention to the electro-deposition of metals, as also to photography; and an essential portion of his extensive works were the laboratories in which the necessary experiments and final processes in these modern applications of science were carried out. The late Mr. John Parry, an active member of the Manchester Philosophical Society, and the friend of the eminent chemist, Dr. John Dalton, was associated with Mr. Lockett's business-operations for many years, and died in the employment of the present firm. The intelligence, taste, and enterprise with which Mr. Lockett carried on his business after his father's death, placed it immeasurably in front of all other establishments of the kind in England, or on the Continent. It supplied copper-rollers to the printers of Mulhouse and Rouen, to Russia, and various parts of Germany and Switzerland, as also to the United States. In fact, wherever fabric-printing by copper-rollers had been established as an industry, there Lockett's cylinders were a necessity; until by following the example set them at Manchester, foreigners could in some measure engrave rollers on their own account.

On the establishment of a School of Design at Manchester, in 1841-2, Mr. Lockett became a member of the Council, and took a deep interest in the promotion of the institution. His was no nominal or

perfunctory association. He subscribed liberally, attended the meetings for business, sent the young people in his employment to the school, gave them time to attend even the morning-classes, when they were sufficiently advanced to paint from nature, and paid their school-fees. He never croaked about the non-practical character of sound artistic instruction, provided it was "sound;" and expected, if his apprentices were taught Art in the school, to make them Art-workmen himself in the manufactory.

Mr. Lockett retired from business about fifteen years ago to a charming retreat, which he had gradually reclaimed from a semi-wilderness on the banks of the Clyde. Here, surrounded by his books, and the works of Art which he loved, he exercised a genial hospitality, with the freedom of a kindly-natured gentleman. His yacht was kept quite as much for the pleasure it gave him to take his artist-friends to the varied scenes of the Western Highlands, as for his own use as an amateur sketcher of no mean skill; and every one privileged to enjoy his friendship felt the comfort and ease of a second home when in his house.

We regret to add that his widow survived him but a month: her death took place on the 5th of March, at Sgor Bheann.

WILLIAM BENNETT.

The Institute of Water-Colour Painters is deprived of one of its most efficient supports in landscape, by the death, on the 16th of March, of Mr. Bennett. He began his Art-career rather late in life, and was, we believe, a pupil of David Cox, whose style he adopted as the groundwork on which to form his own. A few years ago his drawings bore far greater similarity to those of his master than his later works show; especially in the treatment of foliage. His works of all periods bear evidence of close study of nature, and, consequently, of truthfulness. Mr. Bennett had reached the age of sixty.

GEORGE NICOL.

A record in our columns is due to the memory of this gentleman, who died, on the 24th of March, in his sixty-third year. He succeeded the late Mr. Barnard as Secretary to the now defunct British Institution, a post which he held many years; and, it may be added, with satisfaction to the large body of artists accustomed to exhibit at the old gallery in Pall Mall. We can ourselves testify to his courtesy and attention whenever we had occasion to ask his services.

ADOLPH VOGT.

We regret to have to announce the death of Adolph Vogt, the promising Canadian artist. He received his first lessons in Art at Philadelphia, and subsequently worked in Munich, and in Zurich under Kohler, the eminent animal-painter. In 1866 he went to Paris, where he studied some time, and having seen the paintings of the Exposition of 1867, formed his style on the French School. His principal works, and those by which he will be best remembered, were executed in Montreal. Among these may be mentioned: 'Harvest Scene in a Storm,' 'The Grey Battery,' 'The Forge,' 'The Falls of Niagara,' &c.

PIERRE PUVIS DE CHAVANNES.

Still another name is to be added to the register of painters whom the late war in France has cut off. This artist is reported

to have died, in the month of March, from wounds received in the defence of Paris. He had somewhat latterly attracted considerable attention in the Art-world of that city by several large pictures: last year he exhibited in the *Salon* the 'Beheading of John the Baptist,' and another painting; both of which received favourable notice from writers in the French journals.

THE CRYSTAL PALACE.

ONE important feature of the Exhibition of pictures in the Crystal Palace Gallery, will be found to be an especially complete representation of foreign contemporary schools. This is the first pictorial display at the Crystal Palace at which awards for merit have been made by a committee of artists and patrons—substantial money-prizes, as well as medals of honour, as we at the time announced. Notwithstanding the fact that the Royal Academy, the International Exhibition, and the Exhibitions of the two Water-Colour Societies, to name no more, open their collections to the public nearly at the same time as the Crystal Palace, an ample display of high-class British pictures is forthcoming this season at Sydenham; while of works by foreigners there will be an unusually fine exhibition. The Crystal Palace Gallery has always been a favourite one with continental artists. Recent events, in France particularly, have driven many of these gentlemen to our shores, and they are our welcome guests; but besides what comes from these contributors, the continental exhibitions being in great degree disturbed, or closed this year, the opportunities offered this season by England have been eagerly responded to, and we shall probably witness an exceptionally good display of continental Art this spring, particularly at the International Exhibition; and in the Crystal Palace Gallery, Mr. Wass has received numerous pictures direct from abroad, and many more from artists already in this country. A vast number of works, greatly exceeding the number that could possibly be hung, whatever their merit, were sent into the new building at South Kensington: most of those that could not be accommodated there have been; there is reason to believe—for the date of reception admitted of it—forwarded to the Crystal Palace Gallery. There is every reason to suppose that the exhibition, both as to native and foreign works, will be a satisfactory one. The gallery at the Crystal Palace is seen by thousands daily; the "sales" are, all things considered, numerous. Artists will do wisely to give it more thought than they have heretofore given, for it may be a powerful auxiliary to Art.

At length the beautiful Alhambra Court of Mr. Owen Jones, and the Byzantine and Romanesque Court which was raised by Sir Matthew Digby Wyatt, are being restored—and in a satisfactory manner. By this is meant that they will, it seems, exist again in their pristine beauty as Art-examples; not be re-decorated in merely house-painter's fashion, as gaudy show-places, more or less beautiful. This is very creditable to the new general management, and is to be welcomed as of good augury that there will be, as was expected, sensitive watchfulness and appreciation for the preservation, at least, of the Art-works. The Alhambra and the Byzantine were the courts of each series nearest to the north or tropical end of the Palace where the calamitous fire broke out, and were most exposed to its ravages: the Byzantine especially. The present works in the Alhambra Court might afford Mr. Grove an opportunity of making an alteration in the mode of lighting the Hall of the Abencerrages, which would develop the exquisite beauty of artistic resource in the decoration of its dome-shaped roof, as the Eastern ornamentist intended. The structural form of the decoration, and the colouring, are designed to give effect to illumination from below—not to receive artificial light from the exterior. The tempered daylight through the small windows of fretwork, and

shining through stained glass, is rich and appropriate. But when the chamber is illuminated it should be from a large lantern, glazed with coloured tints; such a lantern as those still common in Constantinople and the East. This should be suspended sufficiently low from the centre of the dome. Then the cavities in the roof, which the artist has designed and coloured and gilded to be reflectors for the rays, would have their proper usefulness, and show the quiet splendour of richly-toned luxurious light, with its mystery of beauty, of which the Arabian artist sought to achieve the expression.

PICTURE SALES.

A COLLECTION of miniatures, pictures, and other works of Art, the property of a French nobleman, who had sent them to London from Paris before the siege of the latter city, was sold, on the 9th and 10th of March, by Messrs. Robinson, Son, and Fisher, at their rooms in Old Bond Street. The most prominent objects were:—A *Carnet-de-poches*, beautifully chased, with portraits of Marie Antoinette and La Comtesse d'Artois; presented to the Marquis de Caumont, by Marie Antoinette, on the 12th of July, 1781, with writing by the unfortunate Queen, £460 (Durlsruher); Portrait of Mlle. Doré, by Greuze, 96 gs. (King); 'L'Epicier,' a domestic scene, also by Greuze, 95 gs. (James); 'The Battle of Val,' a very beautiful drawing in water-colours containing many thousand minute figures; and its companion, 'The Siege of Brussels,' a winter-scene showing the besieging commander and his staff in the foreground, the city in the distance,—by Van Blarenbergh the Younger, 880 gs. (Durlsruher); 'The Port of Toulon,' and 'The Port of Brest,' a pair of oil-paintings by Van Blarenbergh the Elder, 560 gs. (Durlsruher). The former picture once ornamented the Palace of Versailles.

Messrs. Christie, Manson, and Woods sold, on the 11th of March, at their galleries, in King Street, St. James's, the following works, with others:—A Group of Implements of the Chase, with a dead Cock, and a Brace of Partridges, W. Vander Heist, 106 (Tooth); 'Interior of a Kitchen,' F. de Bloot, 173 (Tooth); 'Landscapes,' J. Wynants, with figures by A. Van de Velde, 100 gs. (Seguier); 'A Fête-Champêtre,' Watteau, a fine example of the master; it includes a large number of figures, 700 gs. (Rutter); 'Portrait of Sir Walter Scott,' Sir W. Allan; this picture we spoke of last month as purchased for the National Portrait Gallery, by Mr. G. Scharf, for the sum of £367.

Messrs. Christie, Manson, and Woods sold, on the 18th of March, the collection of beautiful water-colour drawings formed by Mr. E. Heritage, of Denmark Hill, Camberwell. It contained about one hundred and thirty examples, of which the more important were:—'Crossing the Stream,' a specimen of D. Cox, 141 gs. (Seddon); fine 'Mountain Scenery,' with a flock of sheep, D. Cox, equally fine, 195 gs. (Jones); 'Morning after a Wrack—off the Mumbles,' 'Ships of Portsea,' and 'The Windmill—Evening,' three drawings by E. Duncan, 180 gs. (Agnew); 'A Homestead,' and 'Windmill, Harvesting in the North,' both by P. De Wint, 124 gs. (Seddon); 'View on the Thames near Windsor,' 170 gs. (Permain); 'Resting in the Wood,' 155 gs. (Castle); 'The Ford at Windermere,' and 'Barley Harvesting,' 86 gs. (McLean); these four are by Birket Foster; 'The Little Domestic,' and 'See-Saw,' a pair by E. Frère, 78 gs. (Permain); 'Ullswater,' G. A. Fripp, 170 gs. (Seddon); 'The Young Anglers,' and 'The Petted Calf,' both by A. Fripp, 135 gs. (Jones); 'The Piazz Signori, Verona,' 'Genoa,' and 'The Rialto, Venice,' three drawings also by A. Fripp, 145 gs. (Jones); 'The Rabbit-hutch,' 'Grapes, Plums, and Cherries,' and 'The Young Smuggler,' W. Hunt, 145 gs. (Jones); 'The Rustic Artist,' W. Hunt, a rare example, 160 gs. (Gurney); 'St. Martin's Church,' W. Hunt, 140 gs. (Gurney); 'David

Slaying the Lion,' John Linnell, Sen., 125 gs. (McLean); 'Halting on the Road,' 100 gs. (White); 'The Peat Gatherers,' 190 gs. (White); and 'Rustic Life,' 100 gs. (White); 'The Milkmaid,' 55 gs. (Voxins). These four are by F. Tayler. The whole collection realised upward of £7,000.

The "stock" of Mr. Henry Wallis, who is retiring from business in favour of his son, was sold by Messrs. Christie and Co., on the 24th and 25th of March. The pictures numbered rather more than 250, very many of which are by foreign artists of high repute: our own school was also strongly represented. The more prominent examples were:—'The Tower, ay, the Tower!' Mrs. E. M. Ward, 120 gs.; 'Which Hand will you have?' M. Heeren, 92 gs.; 'Troubles in the Church,' J. B. Burgess, 155 gs.; 'A Fleecy Charge,' J. Braith, 110 gs.; 'A Matronite Girl,' V. Lecomte, 140 gs.; 'Marguerite,' H. Merle, 208 gs.; 'The Visit,' G. Koller, 200 gs.; 'Sheep Leys, near Ripley, Surrey,' F. W. Hulme, a large and excellent specimen of this painter, 135 gs.; 'Phryne,' and 'Penelope,' a pair by C. Marchal, 275 gs.; 'Raising a Church-Rate,' J. Morgan, 155 gs.; 'Fishing-Boats of Hastings,' C. E. Johnson, 105 gs.; 'A Halt near Cairo,' A. Schreyer, 124 gs.; 'Bed-time,' W. P. Frith, R.A., 160 gs.; 'Contemplation,' A. Toulmouche, 100 gs.; 'Serendip,' J. Bertrand, 105 gs.; 'An Island on the Llugwy,' B. W. Leader, a fine landscape, 220 gs.; 'The Windings of the Wye,' J. M. W. Turner, R.A., 115 gs.; 'The Sick Chamber,' W. Q. Orchardson, R.A., 138 gs.; 'Lady Macbeth,' T. F. Dicksee, 150 gs.; 'Heron and Setter,' R. Ansdell, R.A., 102 gs.; 'Esther imploring Pardon of her People from Ahasuerus,' a large and important work by J. Portals, 300 gs.; 'Ancient Roman Wine-MERCHANTS,' Alma Tadema, 235 gs.; 'En Deshabille,' J. Phillip, R.A., 135 gs.; 'A Summer's Day on the Rhine—Mayence,' J. Webb, 130 gs.; 'The First Sitting,' H. Schlesinger, 155 gs.; 'Caught Napping,' J. C. Horace, R.A., 125 gs.; 'A Mother's Care,' T. Faed, R.A.; a beautiful cabinet example, 435 gs.; 'Collecting Alms,' J. L. Gerome, 135 gs.; 'Scene in North Wales,' T. Creswick, R.A., 110 gs.; 'Motherless,' W. C. T. Dobson, R.A., 135 gs.; 'A Calm Day on the Scheidt,' P. J. Clays, 210 gs.; 'The Ferry,' C. Troyon, perhaps the finest work of its class in the whole collection, 550 gs.; 'A Coptic Woman,' F. Goodall, R.A., 100 gs.; 'Playmates,' L. Perrault, 225 gs.; 'Logorno, Lake Maggiore,' G. E. Hering, the figures by F. Goodall, R.A., 125 gs.; 'On the Thames,' G. D. Leslie, R.A., 162 gs.; 'Maternal Solitude—This Sickness is not unto Death,' W. Bouguereau, one of this artist's best works, 510 gs. The entire collection realised £15,000. The names of the purchasers did not reach us.

The retirement of Mr. Gambart from business brought into the sale-rooms of Messrs. Christie and Co. his valuable stock of paintings and water-colour drawings, comprising nearly 300 works, which were sold on the 31st of March and the 1st of April. The following examples may be recorded as the most important:—'The Fisherman's Home,' E. Frère, 125 gs. (Everard); 'Sweet Anne Page,' W. P. Frith, R.A., 112 gs. (Cox); 'A Sprig of Shillelagh,' T. Faed, R.A., 405 gs. (Permain); 'The Attempted Escape of Mary, Queen of Scots, from Lochleven Castle,' P. H. Calderon, R.A., 180 gs. (Agnew); 'Christ and his Disciples at Caper-namum,' C. R. Leslie, R.A., 195 gs. (Permain); 'A Surrey Lane,' Birket Foster, 250 gs. (Cubitt); 'John Anderson, my Joe,' J. Faed, R.S.A., 435 gs. (Rutter); 'The Golden Age,' W. Etty, R.A., 175 gs. (Pilgeram); 'The Prison Door,' L. Gallait, 126 gs. (Everard); 'Mother and Child,' L. Gallait, 278 gs. (Voxins); 'Finding of the Saviour in the Temple,' the drawing executed by Moselli for the engraving of Holman Hunt's picture, 120 gs. (Cox); 'The Elixir of Love,' G. J. Pinwell, 250 gs. (Tooth); 'Gipsy Fortune-Teller,' F. Tayler, 178 gs. (Pocock); 'Gentle Spring,' F. Sandy, 335 gs. (McLean); 'Bianca, from *Taming the Shrew*, W. Holman Hunt, 305 gs. (Pilgeram);

'The Artist's Studio,' W. P. Frith, R.A., 185 gs. (Cox); 'The Siesta,' Alma Tadema, 200 gs. (Griffiths); 'Our Street,' F. Goodall, R.A., 375 gs. (Gaskell); 'Exterior of a Coffee-Shop,' F. Goodall, R.A., 135 gs. (Permain); 'A Merchant from Mecca, and a Dervish,' F. Goodall, R.A., 170 gs. (Morby); 'Dunstanburgh Castle,' Birket Foster, 275 gs. (Tooth); 'How the Egyptians Enjoyed themselves 3000 years ago,' Alma Tadema, 200 gs. (Everard); 'Horses frightened by Fire,' A. Schreyer, 230 gs. (Morby); 'Alas, poor Yorick!,' P. N. Calderon, R.A., 360 gs. (Agnew); 'Calvin,' Ary Scheffer, 200 gs. (Everard); 'Scene in the Pyrenees,' Mdlle. Rosa Bonheur, 100 gs. (Cox); 'When the day is Done,' the fine picture by T. Faed, R.A., exhibited last year at the Royal Academy, 1,300 gs. (White).

Included in the sale was the extensive series of Egyptian sketches, by F. Goodall, R.A., exhibited at the Academy in 1861; a few of these are noticed in the above list; the majority of them, however, was disposed of in pairs, or trios, or quaternions; and although the "lot" sold remarkably well, it would occupy too much of our space to give them in detail. The aggregate amount these sketches realised was £3,415. Mr. Gambart's entire collection reached the large sum of £18,250.

We are pleased to find that private collectors are not bringing their pictures into the market this season: the announcements of such sales are, hitherto, very few.

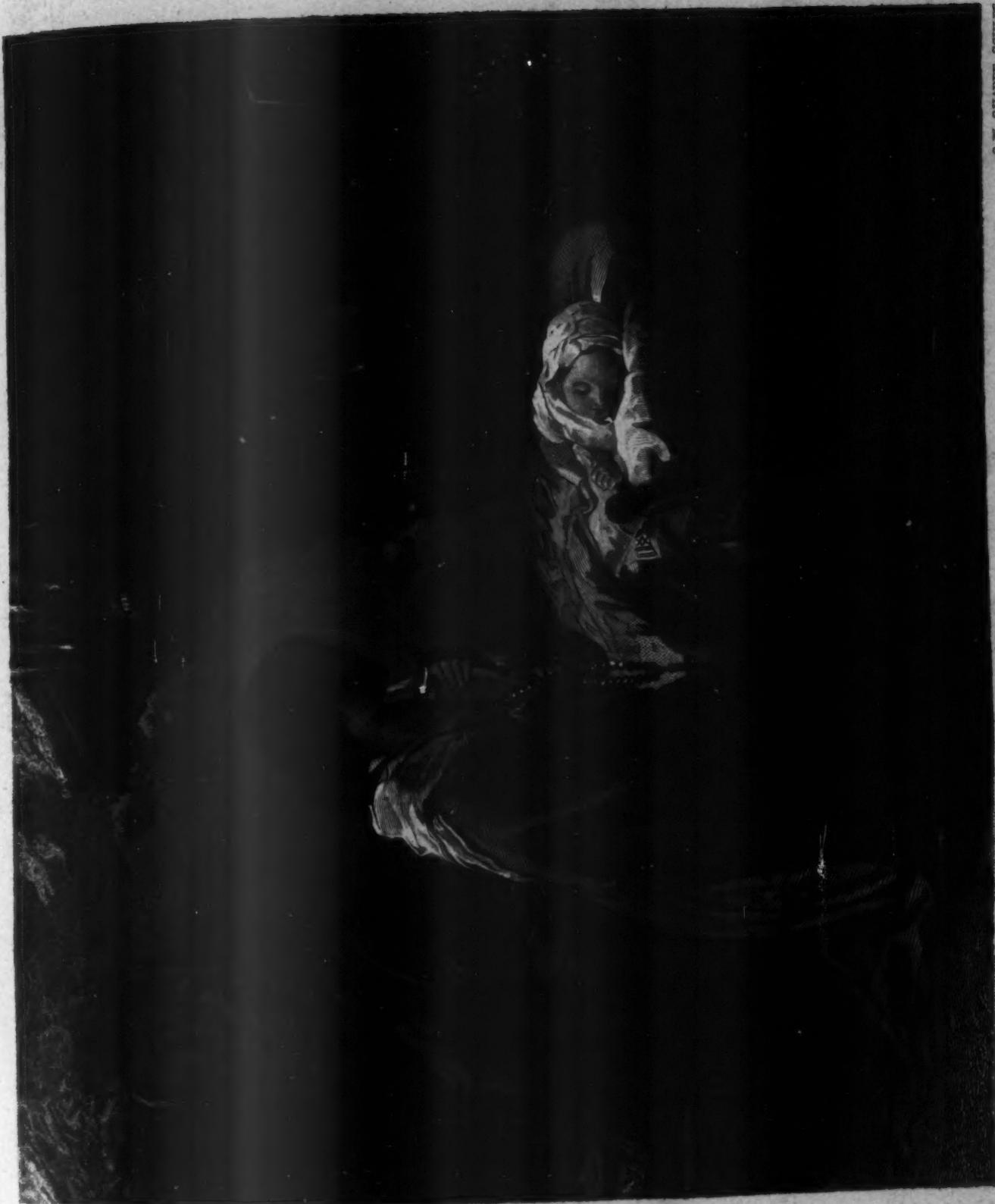
SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF FREDERICK CRAVEN, ESQ., HOPE LODGE, MANCHESTER.

A BABY WAS SLEEPING.

I. F. W. Topham, Painter. C. W. Sharpe, Engraver. FEW, if any, of our artists have been more successful in delineating Irish domestic life than Mr. Topham, whose pictures of this class have for very many years been exhibited in the gallery of the Water-Colour Society, of which he has long been a member. He does not limit his practice to such subjects, but a "picture-season," without one of Topham's Irish scenes would be almost unprecedented. Hence have appeared his "Irish Courtship," "The Holy Well," and "Ballinasloe Peasants," with a host of others it is needless to point out. He is familiar with the sports and pastimes of the country—the lawful and inoffensive sports, not the orgies, and quarrels, and uproar of an Irish fair—and with the home-life of the peasantry, whose character he depicts in its most inviting and agreeable forms.

Of such is the composition which has received its title from the opening line of a well-known and popular ballad. It reveals the interior of an Irish cabin, scantly furnished, as these dwellings usually are: in fact there is not a piece of furniture visible, except the rude cot, in which the infant sleeps as sweetly as if lying on a pillow of down, and the spinning-wheel of the child's mother, who kneels by the side of the child, praying to the Virgin for a blessing on her offspring; for the rosary of beads with the pendent cross, shows her to be a disciple of the "old faith." There is an earnestness in the woman's attitude and countenance that expresses entire belief in the efficacy of her supplications. Behind her is an elderly female, who is possibly reading the prayers in which the younger silently joins; and on the wall hangs a representation of the Virgin and Infant Jesus. It is a pleasant picture of ordinary Irish life; in it truthfulness prevails over the poetry of Art.



F. W. TOPHAM, PINT.

"A BABY WAS SLEEPING."

FROM THE PICTURE IN THE COLLECTION OF FREDERICK CRAVEN, ESQ., HOPE LODGE, MANCHESTER.

LONDON: VIRTUE & CO.

C. W. SHARPE, SCULPT.



ROYAL BIRMINGHAM SOCIETY
OF ARTISTS.

THE spring exhibition of this Society (chiefly composed of Water-colour drawings) was opened to the public on the 24th of March. It includes not fewer than 600 works. The liberality of well-known local and other collectors has materially aided the interest of the display. There are fine examples by Turner, R.A., William Hunt, F. W. Topham, Wehnert, G. Chambers, Copley Fielding, Tayler, Barrett, F. Roberts, Cattermole, P. F. Poole, R.A.; L. Hage, G. Fripp, S. Prout, T. Danby, D. Cox, and others. It will, however, be understood that the interest of the exhibition is not wholly dependent for its attractions to works on loan, when it is stated that there are important examples by Birket Foster, Collingwood Smith, Harry Johnson, S. Bough, R.S.A., H. Moore, Carl Haag, T. M. Richardson, F. Nash, C. J. Lewis, R. S. Bond, A. and J. Bouvier, G. Barnard, S. Rayner, E. Walton, F. Walker, W. Callow, W. C. T. Dobson, W. J. Mückley, &c.: and by female artists from a distance, are works by Mrs. W. Oliver, and Misses M. and L. Rayner, Constance Phillott, Bouvier, and Coleman, &c., (the works of the last named rivalling those of William Hunt in delicacy, beauty, and minute finish). Want of space must form our apology for merely indicating the names of contributors from a distance, as it must also serve for an almost equally brief notice of the works of local artists, &c.

Pleasant as ever is F. H. Henshaw, in his sunny glimpses of the architecture and scenery of our own and other countries; equally so in his tree-embowered, ferny and shady nooks. C. J. Burt's landscapes, truly, broadly, and freely painted, ever tell of nature and out-door influences. Some regret may be expressed that R. S. Chattock has, for the present, abandoned the brush for the etching-needle; he contributes only "proofs" of etchings instead of the results of his pencil dipt in colour. W. Hall contributes but one work—like those of C. J. Burt, in oils. Something more than a word of praise is due to S. H. Baker, whose great advance is very apparent in his "Mountain Road in Wales." Hereditary talent and equal progress is very apparent in the bold and clever landscapes contributed by his two sons Harry and Alfred, (who have evidently chalked out a path for themselves). C. R. Aston is as careful as ever. The pictures of F. H. H. Harris have original features in them. J. Steeple is most successful in his works executed in two colours, a brown and neutral tint. There are contributions of merit by C. W. Radcliffe, W. H. Vernon, J. H. Munns, F. Green, E. Taylor, H. H. Lines, and the honorary secretary, A. E. Everitt, always finds time to furnish his quota of works to the exhibition. F. Hinkley takes the lead in figure-subjects; his works attract attention by their artistic treatment, breadth, and colour. J. Pratt and W. T. Rodens contribute works worthy of notice. T. Worsey, in floral subjects, is still at the head of his speciality. We leave, from want of space, any allusion to the works contributed by male amateurs, many of which are very creditable. Miss Aston sends a couple of carefully-painted miniatures; with a word of commendation to Miss Steeple, we must leave unnamed other lady-aspirants for artistic honours, with the remark that Art in Water-colour, it is evident, is not entirely monopolized in the locality by artists of the sterner sex.

Our notice, for reasons already given, is inadequate to convey even an approximate of the value of the exhibition in its artistic wealth. The success of the exhibitions of this Society of Artists are due to the presence in its body of earnest, energetic, and hard-working men, who have thereby secured the confidence alike of collectors and artists; they are thus enabled to bring together by their exertions two exhibitions in the year. To these are added courses of lectures on Art—one, on Artistic Anatomy, is now being delivered by the Society's Professor of Anatomy, Mr. Furneaux Jordan, F.R.C.S.

ART IN SCOTLAND, IRELAND,
AND THE PROVINCES.

EDINBURGH.—A fine allegorical painting, the latest from the easel of Sir J. Noel Paton, R.S.A., is at present being exhibited in Edinburgh. It bears the title of "Faith and Reason—a Thought for the Times." Some years ago the artist executed a sketch of a similar subject—yet differing in several of the main features. The work, as now completed, is striking and original. The power of Reason is represented under the form of a warrior, resolutely toiling his way amid the rocks and briers of a misty mountain-range. His face is furrowed with the long mental struggle, his eye is earnest almost to sadness: and while with one hand he probes the ground with his sword to ensure a safe footing, the other is laid on the shoulder of a wondrous being close beside him. The principle of Faith is embodied in a beautiful female figure. Half human, half divine, she is seen ascending with outspread wings from the clouds and shadows of earth up to the grand empyrean beyond. Her countenance is eloquent of that childlike trust peculiar to such as are of the heavenly kingdom. The tender light of her uplifted eyes tells of the beatific vision on which she is gazing: her golden hair streams behind, her hands are clasped devoutly, her vesture is the spotless robe of the saints, a zone of pearl and diamond encircles her waist, and her whole soul is wrapt in awe and adoration. The contrast between the steel mail of the dusky-visaged soldier, and the ethereal transparency of his companion, is the finest point in the picture.

DUBLIN.—Art must be at low ebb in Ireland—the country that has produced so many great artists—when the members of the Royal Hibernian Academy prefer a petition to the legislature to repair the roof of their exhibition-room. The society is the only one in the kingdom that receives an annual grant from Parliament; it is but £300 a-year, sufficient to do much mischief and no good, for it undoubtedly deprives the body of that self-dependence out of which only can come success. Their rooms were a free gift from a generous citizen; their annual exhibition produces some income; and their expenses cannot be large, for we do not hear that much cost is incurred by schools. The truth is—and it is a very unhappy truth—that Art obtains but little patronage—direct or indirect—in Ireland. Dublin is the only city in which an exhibition of modern pictures takes place, excepting Belfast, where there is infinitely more public spirit, energy, and enterprise; and where Art, in a degree, prospers, although as yet, we believe, a school of Art has not been established, notwithstanding the patriotic zeal of Marcus Ward and a few other liberal gentlemen of that active, industrious, and thoroughly "thriving" town of "the black north."

GRINLEY-ON-THE-HILL.—The ancient parish-church of this small village, situated near Bawtry, Yorkshire, has somewhat recently been adorned with a stone-pulpit, designed and sculptured by the Rev. G. Hopton Scott, Vicar, in harmony with the architecture of the church, which belongs to the Transition period. It shows circular pillars supporting panels of pointed arched open-work, with a line of "dog-tooth" ornament at their base. We have seen some photographs of these panels; they testify to the graceful proportions of the design and to the delicacy of the carving. Among numerous other ornamental additions to the sacred edifice a stained-glass memorial window has been lately placed in the walls: this was also designed by the vicar; the glass being supplied by Messrs. Powell, of Whitefriars. The parish, we understand, is comparatively poor, with a majority of Nonconformists among the inhabitants; and yet the latter equally with churchmen, have aided the incumbent in restoring and beautifying the church during the last few years: the fact is most creditable to all. We are glad to recognise the services of the clergy in matters of Art: it is well for a parish when its minister is both willing and able, like Mr. Scott, not only to institute, but also to aid in carrying out, such works as have been done at Grinley during his officiate.

THE EXHIBITION

OF THE

SOCIETY OF BRITISH ARTISTS.

In the degree of progress shown in these rooms to be maintained and advanced, the future exhibitions of the body will be looked forward to with a greater measure of interest than heretofore. We speak, it need scarcely be said, in reference to works of a certain class. There is on the walls an endless variety of subject, and if there be some want of reading the fault is rather with the public than the profession. This is the second year that members of the Royal Academy have sent pictures to these rooms, but it must be remarked that in what they contribute they are careless of doing themselves justice. The recognition, though tardy, should at least be worthy of themselves. The number of small pictures of excellent quality now exhibited is remarkable; they comprehend every class of subject, and much of the philosophy of Art is to be learned by an analytical comparison of these small things with greater. But to particularise some of the most prominent examples in the rooms.

"The Warrior's Cradle" (146), by the late D. Macline, R.A., is known to our readers by the engraving of it which appeared some time since in our work. No. 126, which, in default of a title, we may call the "Capture of Gaveston," by V. W. Bromley, abounds with good and sound work, and great attention to the costumes and equipments of the time; but the incident is thin, and in this version has but little to say for itself. Mr. Bromley has here another very well-painted picture from the "Fortunes of Nigel" (136), but it also loses much of its real value by its own reticence. A long story must be told to develop its point. "A Nymph and Bacchanal" (139), W. Salter, is the most successful essay in the poetic vein that this painter has exhibited. It is harmonious and brilliant in colour, and evidently a result of great labour. "Ye most worshypule ye Maire" (148), W. H. Weatherhead, scarcely deserves to be set down as a practice-study: the figure is very carefully worked—seated in municipal state (*temp. Hen. VIII.*). In "Richard Hooker writing his great Work, Ecclesiastical Polity" (168), the artist, R. Clotherier, does not show us the good man exclusively oppressed with literary cares, but, according to the familiar story, in the act of upsetting the infant in its cradle, which his wife had committed to his charge. "Carmela," A. Ludovici (17), is an Italian girl knitting; in this the simple daylight breadth is not accepted, but the lighting is such as to render the study more than merely characteristic nationally. "The Echo" (46), C. Baxter, diverges from the presentations of this painter as we have known them for years, as having more of the salt than the sweetness of Art. Mr. Baxter exhibits other works in which he is not ashamed to show persistent efforts of studentship. To "The Cottage Door" (47), E. J. Cobett, the spirit of the same remarks will apply. When time, which deals so much more tenderly with pictures than it does with men, has passed over this example with its harmonizing glaze, then will the full relish of its quality be acknowledged. Mr. Cobett exhibits other works of various degrees of excellence. To the number 61, W. P. Frith, R.A., are appended the following lines in the place of title:—

"She gives a side-glance and looks down,
Beware! Beware!
Trust her not!
She is fooling thee."

From the verse it might be inferred that two persons were present, but there is only one—that of a tall and handsome girl endowed with as much natural grace as can be imparted to such an impersonation. It is an elegant figure in modern dress. "The Arrival of the Pigeon Post" (87), T. Roberts, is of course an allusion to the recent state of things in Paris. The picture represents a French woman in provincial dress caressing a pigeon that has brought her news from Paris, or elsewhere. The incident, which is well painted, is so treated as to be interesting when the present political crisis in France is matter of history. "Portrait of a Lady" (111), Sir F. Grant, P.R.A., is a small life-

sized figure in a black dress, extremely simple. 'Daphnis and Chloe' (186), A. Ludovici, Jun., carries us into classic poetry. The subject is ambitious, but the adjustments present undue angularity, and in the drawing there is something of the poverty of the model. The point of 'Hard Pressed' (190), Valentine W. Bromley, is so well made out that it is worth a little more auxiliary accessory and careful working. There is but one figure, that of a man standing in an expectant attitude at a door about to be broken open. 'A Fruit-Seller' (195), J. H. S. Mann, is perfect in drawing, and highly successful as a study of colour. Mr. Mann exhibits also 'Morning' (190), 'Reflection' (246), and another; all are distinguished by much beauty of colour and great manual *finesse*. 'Columbus' (298), H. T. Mumms, is a well-painted profile, but endowed with more grandeur of expression than appears in the recognised portraits of Columbus. By W. E. Frost, R.A., there are, under the title of 'L'Allegro,' some elegant sketches in water-colour for a large picture. In 'Isaac Walton Fishing in the Colne' we meet E. M. Ward, R.A., in a new character. In the river-side scenery is a studious avoidance of the vulgarity and commonplace of such subjects: in this Mr. Ward separates himself from the mass, and classes himself as an old master. The figure representing 'dear old Isaac' is intensely piscatorial, and his fixed attention to his float has its reward, for he is taking perch of a size which are rarely met with in these days. 'A Lassie from the Land of Burns,' T. Faed, R.A. (62), is a miniature in oil of rare texture and finish: a suggestion, of course, as to size, from the French, and though very different in character, yet rivaling the small French works in completeness. In 'King Edward V.' (15), the painter, A. B. Donaldson, seems to read for himself. The spirit of the picture may be gathered from the lines from *Richard the Third*:

"I do not like the tower of any place.
Did Julius Caesar build that place, my lord?"

A similar remark applies to 'The Princess and her seven Swan Brothers' (163), by the same hand. 'A Syrian—Sketch from Nature' (120), W. Gale, is more than a sketch, being a study of a head painted with remarkable care; and in 'La Bella Caprese' (124), (why an Italian title?) there is much more taste than in the works usually exhibited under this name. 'The Rose' (363), J. J. Hill, is a careful study of a very fair girl wanting perhaps the delicacy intended in the roundness and substance which usually mark the impersonations of this artist. 'Hirell' (281), Miss L. Romer, is a successful study of a female head and bust. 'The Bracelet' (245), A. G. Woolmer, is a charming figure, and other pictures by the same hand have not less merit; as 'The Sister of Viola' (232), 'Come into the Garden, Maud' (260); there is also by Mr. Woolmer a version of 'Terrace at Haddon,' one of those *cari luoghi* from which, like the Palace at Venice, no painter can part without a reminiscence. We cannot but think that, if the mood of Mr. Woolmer's execution were less sportive, his works would be more valuable. 'The Penitent' (255), J. T. Peele, has often been painted before, but seldom with a power of description so accurate as we find here. The figure has a common fault—the hands are too large. 'Stella' (336), G. Pope, like all single, especially female, quiescent figures, depends on the sentiment implied; and here this is sufficiently legible. 'Yarn Spinning' (387), W. H. Midwood, is an agroupment of a sailor and a girl, to the former of whom is allotted the task of spinning, while the latter is not an unwilling listener. The scene is a well-painted cottage-interior. 'At Peep of Day' (446), J. Hayllar, shows a little boy sitting up in bed at the time designated in the title, and amusing himself with a new toy—a drum—much of course to the delectation of the whole family. The little figure is bright in colour, and substantially painted. 'The Esmeralda' (473), G. Innocenti, is on the other hand a thin and shadowy semi-nude figure, dipping her feet in a stream. The very extravagance of this character has made it a favourite with young French painters, and the more so that it is readily identified by these peculiar properties the goat

and the tambourine. 'Hush!' (479), A. Provis, is a small cottage interior with figures extremely well coloured and otherwise unexceptionable. 'Rival Pets' (515), G. Bonavia, is skilful in its mechanism—a lady is reclining in her chair, her attention divided between the baby on the floor and a pet dog by her side.

'Parting Day' (12), A. Clint. It requires the study and experience of a life-time to paint locality up to the full measure of a proposed sentiment. The observation we have now to make is, that Mr. Clint succeeds in this, which is no small praise. He has always kept up wonderfully the bone and muscle of his subject, but this he now animates with a breathing spirit. He has worked through a long course of years obstinately true to himself, insomuch that in his work is no leaven of any other manner. 'Parting Day' is a twilight coast-scene of great power. Mr. Clint exhibits other works, as 'Evening—Coast Scene' (206), 'Lake Scene—Sunset' (310), 'Coast of North Wales' (278), &c. J. Tennant, another old and valuable member of this society, has sent a 'Distant View of the Pass of Nant Frangon, the Valley of the Ogwen, and Village of Bethesda—the Lull before the Storm' (29). The scene is enclosed by hills, and the object has been to keep the far and nearer distances clear, and to describe the rapid approach of a thunder-storm, which already throws its black mantle over the remote hills. Mr. Tennant declares himself keenly alive to the great fact that the sky should play a very important part in a landscape; but the phases of the sky constitute a study so subtle that the endowment of this part of the picture with descriptive language is too often abandoned in despair. Mr. Tennant has also painted 'Scene near Waterbury, Kent' (259), 'Glen Scene near Llangwyd,' &c. 'Harvesting' (41), by G. Cole, is a large and very conscientious essay, with a piece of very effectively painted distance. By the same hand are 'St. Michael's Mount from Marazion' (140), 'A Passing Shower' (213), &c. 'The Transept and Choir of St. Madeline, Troyes' (50), Wyke Bayliss, is full of the most embarrassing fret-work, and though thoroughly lighted, is by no means weak. By H. Johnson is an excellent work (397), which in the place of title is accompanied in the catalogue by Byron's lines, 'The Isles of Greece, the Isles of Greece,' &c. It is treated with considerable license, indeed, were it not so it would not be so pleasing as it is.

'A Summer Afternoon' (82), J. Peel, is a small piece of rough landscape, firmly painted and bright in colour. A 'Fishing Smack leaving the Harbour of Great Yarmouth—Storm coming on' (184), E. Hayes, is the result of acute observation and extensive knowledge. A view of 'Sisot' (59), and 'Sunrise at Longnor' (63), are two very masterly sketches by F. Leighton, R.A. Other noteworthy pictures are three or four landscapes by H. Moore, each with a peculiarity of its own; 'Moonlight on the Seashore' (88), A. Gilbert; 'Fort d'Ambleteuse—Fishing Lugger Putting to Sea' (105), J. J. Wilson; 'On Loch Etive—Twilight' (109), G. F. Teniswood; 'Oyster Boats going out—Swansea Bay' (129), G. S. Walters; 'An Autumn Afternoon' (143), J. Syer; 'A Still Autumnal Day' (150), W. W. Gosling; 'Under the Hedge' (158), Thomas Worsey; 'Fruit and Still Life' (164), C. T. Bale; 'Llantrasson Castle, South Wales' (469), J. P. Pettitt; 'Welsh River Scene, Montgomeryshire' (493), J. C. Ward; 'Bubbles' (54), and others, by W. Hemaley; 'The Forge' (60), M. Wyllie; 'Evening' (55), J. Danby; 'Moonlight' (433), L. C. Miles; 'A Cloudy Day on the Heath' (447); W. S. Rose, &c. Among the water-colour works a wider range is noticeable in the degrees of quality than in the oil-pictures. Over the fire-place we remark a very admirable study of a head by E. M. Ward, R.A.: elsewhere are others in every variety by S. Rayner, H. A. Harper, T. J. Watson, W. W. May, G. S. Walters, W. P. Burton, B. E. Warren, E. Radford, W. W. Gosling, R. Nottingham, G. Wolfe, B. Rudge, E. M. Wimperis, T. F. Wainwright, H. Baker, J. L. Williams, &c.

Of the exhibition as a whole, it will be felt, that whatever degree of advancement may be

claimed for figure-painting, the department of landscape shows a much more marked progress; and if the prospects of the society were bright before, they are now yet more inspiring.

SCHOOLS OF ART.

CHELTENHAM.—This school, which has recently removed from somewhat inconvenient premises in Winchcombe Street, to a more commodious and central place in Clarence Parade, held its eighteenth annual meeting for the distribution of prizes on the 14th of March. The institution is in a sound and healthy condition, and the morning classes are well attended; but Mr. Knight, the master, wanted, he said, to gain a further hold upon the evening classes; that is, on those who are engaged in trading and industrial pursuits: to attract such it was proposed to make a reduction in the fees.

CORK.—In December last Mr. W. Barton, of Boston, Lincolnshire, offered two prizes of £5 and £3 respectively for the best designs for encaustic tiles for ornamenting the sides of stoves. The competition was open to thirty-six schools of Art; the result is that the first prize was awarded to Miss Annie Baker, of the Cork school; and Mr. H. Barton has purchased the designs sent in by Mrs. Henry Hill, of the same institution, and has stated his opinion that the second prize should also have gone to Cork.

HANLEY.—One of the five prizes of £5 to each offered by Mr. Edward T. Dresden, through the Department of Science and Art, for designs in pottery and for porcelain-painting, has been awarded to Mr. Joseph Ellis of the school in this town, for an oviform vase, the general design being that of the Renaissance period. On one side is a *bas-relief* of a draped female figure dancing, and on the opposite side the same figure in repose. It has two fluted handles, round each of which is entwined a snake; while near the lower end of the handle is a Cupid clambering upwards, and blowing a horn with the intention of frightening away the reptile. There are subordinate enrichments both of a natural and conventional description. The work was produced under the supervision of Mr. Bradbury, the recently-appointed headmaster. The vase will, we understand, be on view at the International Exhibition now open.

RYDE.—Through the strenuous exertions of many of the most influential inhabitants of the town, a school has at length been opened here, under the presidency of Mr. Vivian A. Webber, a gentleman who has always shown much interest in matters of Art of every kind; in proof of which he presented, some time since, to the Corporation, two large and excellent oil-pictures, marine-subjects, painted by a clever artist resident in the island: these works now adorn the great room of the Town Hall. Prior to the opening of the school, a public meeting was held in the Hall, when Mr. Webber delivered an inaugural address, on "Art, in its Relations to the Community," with some observations on its Study. For the present the school is located in a commodious room belonging to the Ryde Literary and Scientific Society, which has been lent for the purpose: the number of pupils on the roll already amounts to fifty: the master appointed to direct their studies is Mr. W. S. Crosbie. The school being now fairly launched, and with every prospect of success, we hope to record hereafter its progress and prosperity. The president intimated his intention to give one or more prizes annually, as soon as a certain degree of proficiency had been attained by the students.

SWANSEA.—The annual distribution of prizes and certificates in connection with what may be called the amalgamated Schools of Science and Art and the Oxford Local Examinations, has been held, when Mr. H. P. Vivian, M.P., presided, and Mrs. Vivian presented the prizes. The school was only opened in January, 1870; and the number of pupils that have attended the evening classes had reached 109, of whom all except eighteen were artisans; the classes held in the day-time numbered 166 pupils. The instruction given by the masters extends to the collegiate and other private schools, as they may be termed.

MR. PRITCHETT'S DRAWINGS.

THE works recently exhibited by this artist at Messrs. Agnew's Gallery, in Regent Street, present a striking contrast to those which were seen by the public last season. The latter appealed to the eye as the productions of some select resuscitated member of our water-colour Art in its infancy; of one who had been a sketcher for a life-time, and who knew how to exercise the power that was in him: the former show a colour, delicacy, and precision which can result only from laborious and careful experience. Mr. Pritchett breaks ground in the north of Europe: he takes us to Denmark and Sweden, and we are the more impressed with the gallantry of his enterprise as the world was all before him where to choose. In his 'Copenhagen Port—the Entrance' (30), we look directly into the harbour, the shores of the passage being covered with warehouses and other buildings, and the harbour itself presenting a throng of vessels of various denominations. This drawing has been most carefully worked, and is, we believe, the property of the Queen. Other subjects from Copenhagen are, 'Copenhagen—the Port,' and 'The Market-place' (2). 'The Kronborg looking down the Sound' (26), is made out with equal care. This drawing shows in its foreground much of the facile resource of the artist. 'Maasius, Holland' (31), is entirely Dutch—flat, with masses of water threatening the land.

'Malmö—Bathing Place, Sweden' (36), presents a quadrilateral building very much resembling a fort. Although the structure would tell as a principal in any drawing, yet there is more than ordinary prominence given to it by its successful treatment. 'Domberg' (43) is a grey drawing, such as one of the ancient Dutchmen might have made while working in nature's studio, and undistracted by any of the factious outpourings about systems of colour. In 'The Wives Watching' (47), two or three figures are dimly seen straining their eyes over the wide and lonely sea, but their constancy is not rewarded by the sight of even one sail ever so distant. Mr. Pritchett is evidently an effective story-teller; there is but little here, yet we have a copious detail of the joys and sorrows of the fishermen of the Dutch coast. 'The Well at Scheveningen' (50) is one of those subjects which would escape the attention of a native artist; but as we see it here, it would make a very interesting oil-picture, and with much of novelty to us—Teniers, Ostade, and Jan Steen, notwithstanding. The 'Sand Storm' is a feature only of a coast with low-lying sandy dunes: the gale is off the sea, and the description of the attendant confusion is so literal that the situation is at once understood. Very different from all these is a study made at Aldershot for the King of the Netherlands. The drawing shows a great expanse of ground, with troops of all arms working out the programme of a grand field-day. There are in the nearest sites of the view a group or two of men—principally a private of, apparently, the 42nd, with a piper of the same regiment, and near them an officer. This drawing is simply in black and white, but is, on the whole, more carefully elaborated than any other of the series. Again, with a high degree of finish, is a distant view of Windsor Castle: instances, however, of home-scenery are few. Some of the minor studies and sketches are very amusing; not that there is anywhere an approach to caricature, but the costumes are curious, and some almost grotesque. Very novel in their character are, 'Head-dresses at Klomperborg, Denmark'; 'The Costume of Amager' (31); 'Troops Marching in, Scavengers Marching out' (49); 'The Carillon Player in Flushing Tower' (29); 'The Kallen in the Cattegat, Sweden'; 'Walcheren on the Bye-road' (16); 'Maria Toots of Scheveningen' (54); 'Roskilde from the Fiord' (57); 'Hirtshall Lighthouse' (46), &c. Thus it may be understood that Mr. Pritchett illustrates the habits and circumstances of the seafaring life of the coasts of the north of Europe; and that he is highly accomplished as an artist in other directions there is abundant evidence here to show.

MARINE ZOOLOGY AT THE CRYSTAL PALACE.

THE preparation of extensive marine-Aquaria as an adjunct to the Crystal Palace has been going forward for several months, and the new department is now nearly completed. It has been constructed by a separate proprietary, under conditions of agreement with the Crystal Palace Company, which may be said to constitute it a joint production; while by its position and purpose it becomes an integral attraction of the great establishment on Sydenham Hill. It bids fair to illustrate permanently and well an attractive branch of science, which to the majority of persons has been hitherto an unknown region. To most ordinary people, marine zoology in books appears to be painfully abstruse, and often repels, rather than attracts. When the aquaria, which have been made ready with so much care at the Crystal Palace, are in real working order, and, being in fit condition, (for which time is indispensable, despite all the clever plans), are teeming with multitudinous life, the most ignorant or careless spectator will feel fascinated by the beauty and curiosity of the wondrous phase of existence laid open to him. Thus to make an attraction while exhibiting, so to speak, a branch of science, and enriching experience, is true policy, and eminently consonant with the original high purpose of the Crystal Palace. If the plan of the directors has all the results they anticipate—to secure which they have taken the most ample care, and established remarkable means—it is probable that the science of Marine Zoology will, by their endeavour, receive the greatest impetus, from opportunity of permanent practical observation, that has yet been given to it in this or any other country. Only in comparatively late years has any successful method been adopted of preserving examples of marine animals alive in captivity. Twenty-five years ago the means were not properly understood, in the sense we understand them now, and an inland marine aquarium was an impossibility. The first successful attempt in London was made, on a very small scale, by Mrs. Thynne, in 1847. Since then much has been done, notably by Mr. P. H. Gosse, to popularise the science, and particularly by Mr. W. A. Lloyd, to give practical bearing to the means of preserving the living creatures. With unwearied assiduity Mr. Lloyd has observed and experimented, applying the closest deductions of science to his task, and he has succeeded, in a greater degree perhaps than any other naturalist, in the preservation of living marine-animals under transferred natural conditions. This gentleman is the manager of the new aquaria, which have been planned in all their details under his direction. There have been several very noteworthy attempts on the Continent to exhibit the world of marine-life on a large scale, but none of them have been so really important as it is hoped the aquaria at Sydenham will prove to be. With one exception they were not of a permanent character, but—as in Paris during the last exposition, and at Havre during the marine exposition—though the displays were most attractive and wonderful, they were essentially of a temporary character; more ornamental than scientifically useful. The most successful has been that at Hamburg, which was managed by Mr. Lloyd.

The present proposition of the directors is "the permanent maintenance of a collection of British marine-animals, ranging from sponges to fishes of all the kinds of every class that can be kept in captivity." The means taken to this end are as follow:—A series of sixty glass and other aquaria have been constructed in a special building, purposely adapted for their attractive display and the permanent well-being of their inhabitants. This building is outside the north end of the palace, between the present wall and the North Tower. It occupies some of the space left bare by the fire, and stands at the terrace level, on the site formerly occupied by the suite of royal apartments. The roof of this long structure is on a level with the floor of the Palace, and has been made so as to form a terrace platform, along which the tower can be

approached. A flight of steps leads by descent to a saloon 320 feet long and 35 feet wide, paved with red and black tiles. The wall next the garden is nearly blank, and has only small windows high up, through which a tempered light is admitted. Along the opposite wall are large panes of thick plate-glass through which are seen the rock-work, sand, and shingle under sea water—the imitated bottom of the ocean. Light from above streams down, in some tanks more than in others, according to the depth of the habitat to be reproduced. There are eighteen tanks along this wall, some of vast dimensions designed for the great vertebrate fishes, such as cod, turbot, skate. In a second gallery at the back of these, but not seen by the public, are twenty-two reserve tanks made of slate, in which will be quietly stored and maintained a stock of the living creatures, which may be necessary to keep up the exhibition in the show-tanks. On the opposite side of the long saloon, next the garden, are two chambers lighted from above more brilliantly than the other parts of the building. Around these are disposed glass tanks, over which the inquirer can bend so as to look down upon the inhabitants, as well as through the front. In these last named will be disposed all the animals whose beauties and habits are to be better displayed under these conditions. All the tanks, sixty in number, are in communication, and sea-water is circulated from a vast reservoir through them all constantly day and night. This reservoir—a veritable little sea—is constructed of slate under the floor of the saloon. It contains 700 tons of sea-water, 150,000 gallons, which has been transported in barrels. The water is raised therefrom by engine power, and poured uninterruptedly through all the tanks, at the rate of between 5,000 to 10,000 gallons hourly. The water flows from tank to tank naturally, for each is constructed on a differing level to admit of this. All the piping is of vulcanite, to avoid the chemical action that would take place with metal. From the lowest tank the water returns to the reservoir, and then is used again. The tanks when full hold 21,000 gallons of water.

It is not designed to arrange the specimens on any rigid scientific system, because such is practically not possible. They are to be exhibited more according to obvious convenience, and the proper display of their beauty and habits. But so far as possible, the examples will be shown to illustrate all the living creatures from the lowest forms to the highest vertebrates, in gradation. Thus commencing with sea-anemones, madrepores, and similar organisms, we shall be led to the highest class of the radiated animals, the *Echinodermata*, or spiny skinned, among which the sea-urchins, sea-eggs, star fishes, and others of a like character, will be shown. From these we shall pass to the *Mollusca*, animals inhabiting or forming shells, a higher grade, including the *Cephalopoda*, the creatures having feet or tentacles projecting from the head. The British species of these most generally known are the cuttle-fish and the curious octopus. The exquisite nautilus is the highest type, and some day, perhaps, Mr. Lloyd may succeed even in showing us one of these, about whose living habits and organism there was for ages only mystery and fable. Next will come the *Crustaceæ*, or animals having the skeleton external; and both the short-tailed division, exemplified by the crabs, and the long-tailed, typified by the lobsters, will be numerously exhibited. This is the highest of the invertebrate classes, which will thus be illustrated as distinctively as possible from their lowest forms to their highest development. The vertebrate fishes will be, so far as the arrangement can be carried out, kept apart, excepting when they are supplied with inferior animals for food. They will, where practicable, be shown in groups; for instance, the group of cod, which includes haddocks, whiting, hake, coal fish, &c., will form a conspicuous collection; and others will, as far as convenient, be similarly arranged. The experience of the last twenty years is to be brought to bear on the undertaking in every point; and it is promised that the aquaria at the Crystal Palace will show us more of this class of wonders of the deep than we have ever seen before.

THE ART-JOURNAL.

HOLKER HALL.

In our last number a short paragraph alluded to the fire which recently occurred in this mansion, destroying a number of valuable pictures, &c. The list we then gave was imperfect; for, in fact, the whole damage had not been at the time accurately ascertained. A subsequent report in the *Times* shows the following losses:—

" Of the pictures, exclusive of rare prints, &c., 72 have been destroyed. These were distributed in various parts of the wing which was burnt in the following manner:—In the library, portraits of Sir Thomas More, Sir Isaac Newton, Hobbes, the philosopher, the first Duke of Devonshire, by Sir Godfrey Kneller, and a portrait supposed to be that of the Duchess of Manchester. In the drawing-room, besides some minor pictures, a 'Windmill' by Jacob Ruydael, a small landscape by Claude, 'Calm at Sea' by Horace Vernet, two sea views by Vandervelde, a very beautiful 'Venice' by Canaletto, 'St. Christopher and the Saviour' by Albert Durer, two pictures by Wouvermanns, three by Zuccarelli, and two by Hobbes, as well as a fine portrait of John Bunyan. In the ante-room—'A Gentleman' by Tintoretto, acknowledged to be one of the finest of this master's works; 'Raising the Stones of the Sepulchre' (artist unknown), a portrait of Lady Dorothy, daughter of the Earl of Southampton, with two or three others of less importance. In the front hall, in addition to the magnificent old fireplace of the date of 1614, there were destroyed portraits of Admiral Penn, Mary, Queen of William III., Lady Rachel Russell, Sir William Lowther, the Lord-Keeper Coventry, and one of the Earls of Douglas. In the corridor—'Truth and Daylight,' a fine picture, with portrait of the first Lord George Cavendish, and portraits of Sir James Lowther, William III., Louis XIV., the Duke of Marlborough, James II., Mrs. Knott, Mr. Preston, Mr. Baxter, and the well-known portrait of Nell Gwynne, by Sir P. Lely, with a few more family pictures, principally of the portrait class, burnt. On the grand staircase the following were destroyed:—'St. James's Palace and the Green-park in the Olden Time,' 'Barrow-in-Furness in 1846 and in 1870,' 'Furness Abbey in the Olden Time,' 'The Artists at Study,' 'Caught in the Act,' 'John the Baptist,' 'Bridge in Naples,' 'The Mistletoe,' 'View in Florence,' a very large picture; portraits of Cardinal Pole, Mary, Queen of England, Elizabeth, Duchess of Devonshire, the Princess Sophia (supposed), Charles I. (a very fine likeness of life-size), the first Duchess of Devonshire (daughter of James, Duke of Ormonde), Henrietta Maria, Queen of Charles I.; Lady Rachel Russell, William second Duke of Devonshire; his son, Lord Charles Cavendish; his daughter, afterwards Lady Betty Lowther; and the two daughters of Lady Rachel Russell, who afterwards became respectively Duchess of Devonshire and Duchess of Rutland; a few small landscapes, 'The Ascension,' magnificently executed in mosaic work, and a fine picture by Gainsborough containing portraits of the duke's father and uncle as children. Besides the pictures, a large quantity of beautiful tapestry brought from Lismore Castle, the duke's seat in Ireland, and some remarkably fine oak carvings removed from the Old Priory Church, Cartmel, at the time of its renovation, have been destroyed, as well as a valuable collection of rare antique china, &c., which was scattered about the staircase and corridor. Among the curiosities burnt was a very remarkable old oaken bedstead, whose curious carving of the finest workmanship had been generally admired."

Unfortunately we are unable to supply the omissions of our daily contemporary by giving the names of the artists who painted the majority of the pictures enumerated.

Holker Hall appears to have escaped the notice of Dr. Waagen, for he makes no mention of it in his "Art-Treasures of Great Britain"; yet he speaks of many private collections scarcely, if at all, more important than this. The loss to the Duke of Devonshire and to Art generally is very great, as must be evident by the conspicuous names attached to several paintings; while it is more than probable that many of the portraits are by artists of high note.

GEORGE MORLAND IN PRISON.

THERE were discovered on the walls of White-cross Street Prison, about four years ago it is said, at least two paintings, which, according to all circumstantial evidence, can be attributed only to George Morland, who was sometime a prisoner there. The discovery was effected accidentally by a prisoner who was confined during eight years for persistent contempt of the Court of Chancery. The surface-crust by which they had been covered was a lime-wash of perhaps two or more coats, the last covering having been of some black pigment. Some of this compound must have been chipped off so as to show colour beneath, and suggest the removal of the lime-wash. This was undertaken by the gentleman above alluded to, who seems perfectly to have understood the delicacy of the enterprise, which he carried out most carefully with a penknife. After the removal of the lime-wash the paintings must have remained for some time exposed, for they have been wantonly injured. It would seem that they were never intended as finished works, for in Morland's time the wall must have been replastered and left to dry in the rough, in which state the artist worked on it: thus nice finish would have been labour lost. They have been painted in oil, but have not the flat appearance of having been worked on an absorbent ground. The surface seems to have been prepared so as to bear out the superimposed colour. In the larger of the two are two boys, one of whom is swimming in a pool, and the other, who is behind a tree, appears as if in the act of throwing a stone at the swimmer. It is a close scene, being shut in by trees telling against a warm evening sky. In the other painting are also two figures, a woman in a red cloak holding by the hand a little girl in a brown dress. The aspect of the former painting may be said to be that of summer, while this is clearly a winter subject. As a part of the composition there were skaters, but this part of the picture has been unfortunately destroyed: yet a dog which accompanied the two figures has been preserved, and shows the spirit with which it was touched in. These are the relics of the paintings as we have seen them; but while on the wall, and before the removal of the portions described, the compositions were more comprehensive, and contained more figures. In the winter scene one of the two skaters had fallen, the other was advancing towards him; a cottage appeared in the background. It will be understood that from utter neglect these paintings have been much injured, and it is matter of surprise that any portions of them survive. Thus as we show, and it is much to be regretted, they are very imperfect. In the woodland bathing-scene were other figures, an old man and a girl seated, also a boy sitting at the edge of the pool throwing a stone into the water to a dog swimming towards him; there was also a horse in this painting, and on the right a view of an open country. Some pencil sketches and a drawing in crayons were also on the wall.

Of these works no historical record exists of which we know. Both subjects, however, have been engraved. The name of the engraver is E. Scott, and they were published in 1803 by Brown, 4, Crown Street, Soho. It is not probable that the plate can have been worked off from these wall-paintings, but very likely that the paintings were sketches preparatory to more finished studies which could be conveniently worked from by an engraver. The titles borne by the prints are 'The Skaters' and 'The Bathers,' and they repeat very minutely the compositions with all their circumstances. It would be interesting to know whether the pictures on the canvas still exist, and in whose possession they are. The rescue of these wall-paintings is due to the discrimination and exertions of Mr. Ellis, 19, Bolton Road, St. John's Wood, under whose superintendence they have been cut out of the wall, the plaster and brick-work being braced round by an iron girder.

In connection with these works it would be desirable to learn when Morland was a prisoner in Whitecross Street.

ENGINEERING.

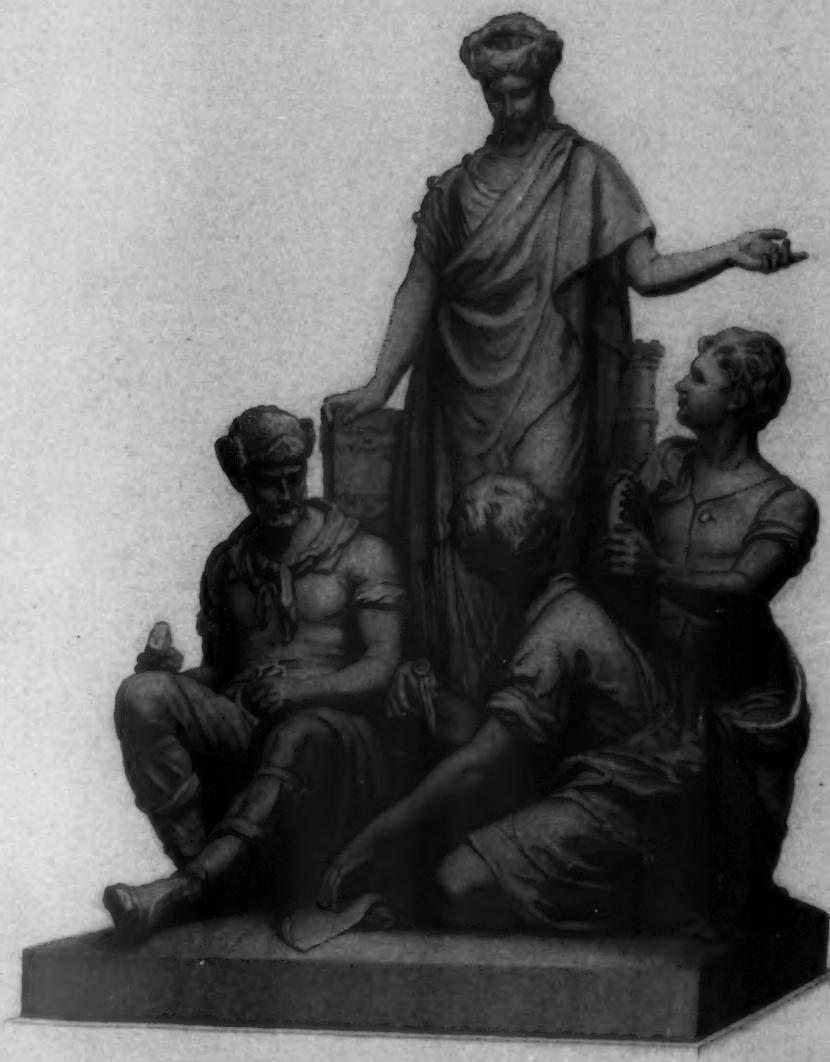
FROM THE GROUP BY J. LAWLER.

IN the commission given to sculptors for the execution of the various groups intended to ornament the Albert Memorial, Hyde Park, the subject of Engineering was confided to Mr. Lawler: the annexed engraving shows how appropriately and elegantly he has treated it: his aim evidently was to render it simple and intelligible, and to combine harmoniously the ideal and the realistic. The central figure typifies the science itself; she is the directing spirit of those who surround her. The foremost of these, holding a mathematical instrument, and with his face upturned towards the female, exemplifies the designer, unfolding his plan for her approval: in him the creative power is exhibited. The two other figures represent the labour grade; that on the right holds a cog-wheel, typical of the mechanical craftsman: the stalwart "navvy," on the left, with his, furry cap, loose neck-tie, and trousers "gartered" and tucked up, is the labourer, who, shovel in hand, looks on, waiting the order to commence operations. In further illustration of the subject some of the greatest of modern triumphs in constructive appliances are introduced as accessories: thus the steam-hammer appears on the left of the principal figure, balanced on the right by the cylinder.

This is one of the smaller groups for the Memorial, but it is, to us, undoubtedly one of the most interesting of them all. We have applied the term "elegant" to it; and the character of the composition certainly justifies it. Each figure is graceful according to its "order," and remarkably easy and truthful in its pose, while the whole are combined into well-balanced form. We have never seen from Mr. Lawler's hand a more pleasing work than this.

ART IN CONTINENTAL STATES.

CANADA.—An interesting ceremony took place recently at the Council House, Tuscarora, on the occasion of the presentation of Lithographic Portraits of the Queen, the late Prince Consort, and Prince Arthur, by whom they were presented, to the chiefs of the tribe. The unveiling of the pictures was the signal for three startling Indian whoops.—Mr. Augustus Lever, well-known in Canada as the designer of the Ottawa Parliamentary buildings, has received the premium of five thousand dollars for the best plan of a new City Hall in San Francisco.—The Society of Canadian Artists (founded 1867, incorporated 1870) held its third annual exhibition in March. Many of the works shown are meritorious, and augur well for the future of Art in Canada.—The distribution of prizes to the successful students in the School of Art and Design in Montreal, took place in March. From the report we learn that the rolls numbered 188 pupils, of whom 120 were regular attendants. They were divided into the Free-hand, the mechanical, and the architectural drawing-classes. There was also a class the pupils of which modelled in clay from casts from the antique, and later productions, furnished by the South Kensington School of Design. The progress made during the year by the pupils of the several classes was deemed highly satisfactory.—M. Couadeau, a Frenchman resident here, has had on exhibition a plan of Paris in zinc, of over 250 superficial feet, containing every point of interest in the city. The houses, &c., are perfectly distinguishable, and the squares, public places, and other points of interest may be readily recognised. The proprietor has, we learn, been engaged upon the plan for upwards of two years.



ENGINEERING.

(THE ALBERT MEMORIAL, HYDE PARK.)

ENGRAVED BY G. STODART, FROM THE GROUP IN MARBLE BY J. LAWLER.

LONDON: VIRTUE & CO.



EXHIBITION OF THE WORKS
OF CONTINENTAL PAINTERS
AT THE
GALLERY, 121, PALL MALL.

ALTHOUGH contributions from some of the most eminent of the French painters are not to be found this season in the gallery of Mr. Wallis, there are yet works bearing names sufficiently celebrated to form of themselves an exhibition. This, however, is not without its advantage, as but for such default we might not have seen the productions of certain men less known to fame, yet whose works undoubtedly range in this case up to the standard of those by the masters of the profession. Thus, attention is directed first to a very extraordinary picture by Vibert, which has for its subject 'Gulliver securely fastened to the ground and surrounded by the Army' (58). So great have been accounted the difficulties of painting from Dean Swift's grand satire, that it has been very rarely attempted, and never with any measure of success approaching the triumph of this conception. With the view of showing Gulliver as much as possible a man-mountain in comparison with the Lilliputians, whose stature equals about the half of Gulliver's foot, he is foreshortened and presented as a mighty mass bound down by tackles and blocks, the ropes of which are of a tenacity a trifle stronger than the threads of a spider's web. The king and the court are walking about and complacently chatting in speculation on their prisoner and his singular equipment and belongings. One party has succeeded in opening his watch, which has been drawn from his pocket by the aid of a crane, and the same mechanical power is employed in removing a pistol from his belt. Every part of the work abounds in evidences of profound thought and appropriate demonstration. Gulliver has never been so illustrated before: it is a picture which once seen can never be forgotten. Of M. Gallait's picture, 'The Vision of St. Hubert' (24), which has been lent by the Queen, it may be asked why the artist, who, in the choice of subject-matter, never moves in beaten path, has selected a theme that may be said to be threadbare, were it not to set forth what he believed to be a more pointed conception of the story than any that had gone before, and to show he was equal to work it out? It is, indeed, a production of much excellence, and more literal in its details than any version we remember. In 'Indecision' (44), J. E. Saintin, the artist has proposed to himself the solution of a difficulty, the occurrence of which has been very rarely met with. The life of the picture is a young lady reflectively putting on her gloves, and hesitating about going out. Behind her is a chest of drawers painted blue, which, but for the skilful treatment of the subject, would step out of the composition, for naturally it is cold and opaque. M. Saintin adduces this as a *tour-de-force*, and he wins. Nos. 28 and 29 are two small pictures by Yvon; the former is entitled 'La dernière Cartouche,' and carries us back to the Russian Campaign of 1812. The figurant is a soldier of the Imperial Guard, ragged, worn, and haggard with the weariness of that awful retreat. He is ramming down his last cartridge; the scene is a wide snow-covered plain, dotted here and there with parties of Cossacks, and the distinct inference is that he will soon be stretched lifeless on the snow. The latter is 'Le Drapeau, 1870,' and is an episode of the late war. Both works are small, but very masterly.

'Poesie' (94), J. Coomans, is a neat example of the taste lately prevailing in the French school, and referring to classic times and authorities more or less successfully. Another similar subject is 'The Last Day of Pompeii,' A. Savini (118). It may be supposed that works of this class reflect in some degree the influence of David and his school—they supplement them with the *genre* of classic Art. Of Gérôme there is but one example; indeed, from the care with which this artist paints, his productions cannot be numerous. This is 'An Eastern Girl' (35), who stands smiling at her own pleasing thoughts and absorbed apparently in an agreeable day-dream. It is generally low in tone, but distin-

guished by all the perfect finish with which this artist works out his subjects. A study from the Greek is called 'In the Temple' (38), by L. Alma Tadema, of which the great merit is the laborious care bestowed on the properties and fittings of the edifice. The artist, it may be, intends the interior as a portion of the temple of Venus at Cyprus, as priestesses only are present, one of whom, holding a pair of cymbals, stands over a tripod with burning incense. 'The Cobbler's Home' (55), J. Marié, is an admirable instance of a breadth of shade, broken only by the least possible number of points of light to rescue the whole from being a mass of dark; and so precious are these relieving points that it is impossible to describe their value. The little picture is a triumph of the subtleties of Art; and had the subject been pitched in a key more aspiring, the work would have been proportionately of greater worth. 'Consoling the Widow' (64), B. Vautier, is another successful low-toned picture, with its point at once legible.

By J. Grunewald are two small figures of historical interest in their reference to the late war. In 'Before the Storm—Anticipating the Profits' (68), we find an Alsatian farmer in one of his corn-fields calculating his gains by the sale of his produce; in 'After the Storm—Realising the Losses' (69), we meet the same man surveying with anguish his down-trodden crops, and estimating, of course, the amount of the loss; these two little pictures should not be separated. W. Bouguereau, in his picture, 'The Mother's Joy' (70), seems to have taken a hint from some antique *bas-relief*, for the situation in the picture, the mother kneeling and holding over her child a bunch of grapes, is not of rare occurrence among the relics that date from the Olympiads. M. Bouguereau is a very agreeable painter, and has invested the incident with a grace novel to what, from the title, might be held to be very ordinary material. A 'Promenade-en-mer' (78) is a very brilliant little picture, by J. Israels, of a girl, with her little sister on her back, sailing a mimic craft on one of the pools left by the retiring tide; it is very harmonious in colour.

'A Present' (80), A. Stevens, tells of the grotesque embarrassment of a girl who has received a gift in the shape of a hideous wide-mouthed leopard in *faïence*, which she examines with much perplexity, but does not touch. 'Soliciting Alms' (83), L. Perrault, presents to us a little beggar-girl, extremely earnest in pressing her suit; and 'Beggars waiting for Alms' (103), E. Melida, is of a similar complexion as to subject, but very different in its dispositions; showing a small company of beggars waiting at a convent or church-door the arrival of their patrons. This picture with admirable tact, but very positively, reverses a generally acknowledged law of composition. The painter seems to be a Spaniard, and the few examples of his school we notice here, exhibit the highest qualities of the class to which they belong. However distinctly they may point to French teaching, they are not of the French school, but refer rather to the Dutch. In 'Coming out of Church' (143), R. Madrazo—a Spaniard also, we believe—there is a large field to fill up, but it is neither thronged with figures nor crowded with impertinent accessories. There is a gathering of beggars; and two showily-dressed country-girls are jauntily issuing from the portal, at the sides of which are statues of St. Peter and St. Paul, and further, on the right-hand wall, a picture of the Virgin, by Murillo. By the same artist is also a brilliant little picture called 'Learning the New Piece' (149); and by Imenez, also, we presume, a Spaniard, a picture of much merit, called 'Interior of a Church on the Day of the Grand Pardon.'

'The Village School' (103), Henriette Brown, differs but little from the usual forms of such subjects, but it stands at once confessed as by an accomplished hand. 'Jeune Fille—Fellah d'Egypte' (105), E. Vernet-Lecompte, is a small life-sized figure, studied apparently very conscientiously from a native. 'The Picture Gallery' (106), L. Bakalowics, represents two girls looking at paintings; it is a successful example of the "conversation" class of works. Another, similar in kind, is called 'Self Compli-

cency' (107), P. Korle; but it has been very carefully studied as to the lighting and relief of the figure—a young man adjusting his dress before a glass. 'The Historiographer' (114), V. Lagye, impresses the visitor at once as a very elaborate instance of modern German Art. It presents a lady in the costume of the sixteenth century, and very *Dürer-esque*, sitting at a writing-desk studying an ancient manuscript. The properties and the proposed time are well in accordance, and the stringency of the arrangements must have cost the painter much anxious inquiry. It is a striking peculiarity of a work referring to such a period, that the 'Historiographer' should be a woman. 'Italian Shepherds' (125), C. Pittara, sets forth pastoral life in a light different from what we have seen it in groupings from the Campagna and Abruzzi, and further still from all that reminds us of Titius or Menalcas. Of these shepherds there are five all mounted and armed, and having rather the air of a small company of *vedettes* than men given to the quiet tenor of rustic life. As a pastoral the picture is a novelty. 'Faust and Marguerite,' A. Giabert (129), is the well-known and oft-painted scene in Martha's garden, where when with her lover, Gretchen consults her floral oracle—

"Er liebt mich
Er liebt mich nicht."

The subject must be very tempting, as scarcely a year passes without producing one or more versions of it. 'A Dutch Fishwife' (128), by J. Israels, strikes us as a curiosity, departing, as it does, from his usually fastidious finish. M. Israels has been looking, and not without profit, at Rembrandt. It may be said that much M. Ten Kate has in 'Soldiers in Quarters at a Farm-House' (136), has been greatly influenced by Jan Steen, for the entire company to which he introduces us here is overcome by strong drink: in depth the picture is equal to many of the best Dutch interiors. 'A Corner of my Studio' (142), A. Vollon, is large and very elaborate, rich in every kind of artistic requisite in the way of models. 'The Costumer' (157), J. Worms, is an outfitting shop, either for the studio or the *bal masqué*—as many varieties of costumes may be obtained there: a young man is being equipped in the holiday bravery of a Spanish peasant. There is a smart *demi-selle* in waiting, his companion to the ball.

'Infant Hopes' (155), A. Jourdan, a mother with her infant on her lap, is a charming picture—earnest yet tender, and most successful in the relation established between the mother and child. 'An Eastern Girl' (151), A. Landelle, is a small life-sized figure, showing much taste in the dispositions and beauty in sentiment. It is very difficult in single figures to avoid some approach to portraiture; here, however, the arrangement and prevalent feeling are entirely pictorial. A 'Rustic Interior' (160), Leon Caille, though varying little from the usual run of such themes, is very masterly. In 'Pages Playing Chess' (12), A. Gués, we have an instance very complete of a class of picture most difficult to render interesting. It is effectively a costume-piece, and balancing between the Dutch and the school of Meissonier. It shows a company of idle pages, one or two lying stretched at full length studying the chess-board: this is a liberty seldom taken with tact enough to be forgiven: here, however, it is perfectly acceptable, and pictures the very essence of *idleness*. It is highly finished. Another illustration of overtaxed humanity appears in 'A Chorister Boy' (16), Henriette Brown—a *petit clerc*, who is charged with the cleaning of the plate of his church, and lounges over his task in such a manner as effectually to show how not to do it—the thought is original, it points a moral, and might adorn many a tale; but it would have been even more interesting as a smaller picture. 'Expectation' (15), E. Richter, is treated for a striking effect, to which we think much is sacrificed. Among the mass of remaining works are many we must be content simply to name; including them are several small pictures, some of great power, others of exquisite sweetness, notably—'Maternal Trouble' (25), J. Grunewald; 'The Twins' (26), E. Verboeckhoven; 'Victorious' (36), J.

Geertz; 'Dressed for the Ball' (40), L. Bakalowics; 'On the Look Out' (47), V. Chavet; 'Going on Duty' (49), Leon Escosura; 'Discussion on the Infallibility' (53); J. Simonetti; 'Going to Mass' (62), Jules Breton; 'A Roman Peasant' (86), G. Saintpierre; 'After the Rats' (89), Y. Bochmann; 'An Interior' (123), J. Aufray; and others which would demand more at our hands than the simple title, had we space for comment.

French landscape has maintained and improved its best characteristics, but among artists of this department there is an extraordinary coincidence in the repetition of flat perspective. This, however, compels minute definition of gradation, and reference to the sky for support; and here they follow strictly the Dutch and Flemish painters, who, as a rule, rarely saw anything but flat scenery. Among the works here exhibited, however, we are able to point out some really fascinating instances of the treatment of level landscape, as 'Night' (135), A. Lier; 'Scene in Holland' (141), A. Roelofs; and by the same, 'After a Storm in Holland' (150); 'Harvesting in Bavaria' (152), A. Lier; 'A Surprise in the Forest' (156), L. Wopfner; 'After Sunset' (158), F. Hermes; 'Forest Scene in Belgium' (165), F. Lamonièrre; 'Une Plage de Villerville-sur-mer' (7), C. F. Daubigny, remarkable for many reasons; 'On the Coast at Scheveningen' (13), F. H. Kaemmerer; and, by the same, a very pointed fable, or satire, as you will,—a hare in his native snowy plains, recently a battle-field, questioning, as he rears himself on his hind legs, the presence of two great guns; his challenge is 'Friends or Foes?' (19). Prominent also are 'St. Georges-Majeur, Venice' (17), A. Rosier; 'Santa Lucia, Naples' (18), Jules Ruinart; 'A Stormy Day' (66), W. Lommes; 'A Mountain Pass,' B. C. Koekkoek, a diversion towards Berghem, &c.

The exhibition presents a greater variety of excellence than we have before seen on the same walls.

We have now had many years' experience of the influence that foreign Art has exercised on the Art of England, and we are justified in seeking to ascertain its extent and value. We confess not to see that it has done for our school as much as it might, and we think ought to, have done. The great masters of France, Germany, Belgium, and lately of Italy, to say nothing of those of the north of Europe, have undoubtedly qualities which we have not: we believe we have some they may study with advantage: but it is beyond question that the artists of the Continent can teach us much we want to know.

Have we sufficiently availed ourselves of the opportunities supplied to us by Mr. Wallis and others? We should like to know how many British painters visit his gallery during "the season": how long they remain there: and whether they are, or are not, practical students there. No doubt Mr. Wallis would afford to any English student all possible opportunity for not only seeing, but sketching parts of the pictures he exhibits. And we are very sure the greater and better of the continental masters would be gratified to know they had given "hints" to those of England. In short, means of incalculable benefit are presented to us—do we avail ourselves of them?

MR. M'LEAN'S GALLERY.

MR. M'LEAN'S rooms at No. 7, in the Haymarket, contain a most interesting exhibition of pictures by foreign and English artists, many of which are equal to the best productions of the artists whose names they bear. They seem to have been selected with a view to the representation of every department of Art. Included in the assemblage is (rarely to be seen elsewhere) an admirable example of what is classed as "historical" Art, in 'Judith,' by A. Elmore, R.A., which stands out in strong contrast with everything he has done hitherto. She is stealthily entering the tent

grasping the knife or faulchion in her left hand, while with the right she raises the drapery. The story is all here, the features express fiendish resolution, and a settled purpose of which the execution is imminent. The figure is altogether so admirably cast that no doubt exists for an instant as to the intentions of the painter. By 'The Odalisque' of L. Perrault, (99), we are in some degree reminded of the Odalisque of Ingres. Besides that both figures present the back, there are other points of resemblance. Here the lower limbs are covered, and she is looking into a glass which reflects the face, and so giving more interest to the picture than if it showed simply the back. It refers directly to the arena of the Academy, and in this direction alone is highly successful.

By Alma Tadema are several works, of which one or two are not the less agreeable for being a little less severely classical than usual: one of these is 'The Nurse—Hush!' (3), a girl tending a child, which sleeps in a basket—the scene being the corridor of a villa: in a strain infinitely higher is 'The Sculptor's Studio,' wherein appears a group of connoisseurs of the *gens togata*, who are criticising a bronze of that well-known statue, which has the drapery drawn into sharp folds round the person. There is a copy of the Laocoön in the studio, but as the artist has not taken us to Rome, we say nothing of this. The picture well sets forth all it may be said to profess, and is a result of laborious research. In 'Backgammon' (7), F. Roybet, two youths are engaged at play. As usual, the one shows that he is victorious, while the other looks vexed and embarrassed; but what impresses the observer more than this is the mechanism of the picture; wherein it resembles a Venetian painting at that period of the school when its issues were more marked than they were in its maturity and decline. By J. Coomans, are a pair of 'Pompeian Ladies' (32), one fair and the other dark; the head and bust of the latter being very carefully worked out. And again, a reminiscence of the desolate city in 'Relics from Pompeii' (33), F. Topham, Jun., wherein a vendor of antique wares offers his curiosities to two girls, who seem doubtful of their genuineness. By L. Perrault is a well-painted group called 'Refugees—1871' (35). In 'The Favourite,' C. Pecrus, a savoury dash of the Dutch school is apparent. 'My Lady's Servant' (44), Castres, is a highly successful conception of full-blown flunkeyism and pomposity. By F. P. Poole, R.A., is a study which brings back to us reminiscences of Mr. Poole's early works—it is called 'Going to the Spring' (55). Other interesting productions are 'The Venetian Pedlar' (41), R. Hillingsford; 'School Time' (47), A. Gautier; 'The Morning Toilette' (59), A. Toulmouche; 'Resting from Work' (60), Arzt; 'Preparing for Market' (65), Joris; 'Nymphs Dancing' (67), W. E. Frost, R.A.; 'The Sleigh' (72), R. Hillingsford; 'The May Queen' (74), C. Baxter; 'An Eastern Head' (78), W. Gale; 'Maud Muller,' T. Faed, R.A.; 'Blonde' (84), C. L. Lidderdale; 'The Walk on the Mall' (88), J. C. Horaley, R.A.; 'The Bather' (92), F. Wyburd, &c.

The gathering is comparatively rich in landscape, cattle, and marine subjects, exhibiting every degree of execution from the most fastidiously careful even to a license outside the limits of freedom. By Vicat Cole, R.A., and called 'Autumn in Surrey' (30), is a superb landscape, exhibiting passages of scenery found nowhere but in England. By the late Thomas Creswick, R.A., are three landscapes—one especially early, and of great beauty. By the American artist Bierstadt, is 'Mount Hood, California,' a large picture very successful as showing the grander features of the mountainous portions of the country. 'On the Seine' (1), L. Caillou, 'A Landscape' (9), Jules Dupré, and others by the same hand are deserving of special note; and other landscapes, &c., by R. Beavis, N. Diaz, E. Van Morcke, C. Smith, M. Collart, Ziem, J. P. Clays, J. Webb, T. Maris, T. S. Cooper, R.A., Verboeckhoven, C. Cottin, B. W. Leader, Corot, Muschamps, E. Lambert, &c., show much taste, being worthy examples of the different departments of Art which they represent.

MINOR TOPICS OF THE MONTH.

THE INTERNATIONAL EXHIBITION, 1871.—The day on which this number of the *Art-Journal* is in the hands of its readers is that on which the Exhibition will be publicly opened, his Royal Highness the Prince of Wales presiding, accompanied by other members of the royal family. As, therefore, all the arrangements for the Exhibition will be then known, it is needless for us to describe them; its advantages and disadvantages will be exposed to the scrutiny and for the estimate of all—all, that is to say, who have paid the large sum of three guineas for a season-ticket. That the evil will prevail over the good, we much fear. Up to a late hour of April, France had contributed little or nothing; other states of the Continent are insufficiently represented; and as we foresee, but for the aid of Italy, the term "international" might be almost omitted from the programme of 1871. That much of this misfortune is attributable to the unhappy state of a great part of Europe is certain; but some blame must be incurred by "the authorities," by whom the Exhibition has been "managed": they did not make such efforts as were demanded by the difficulties they knew to be in their way; they seemed to have been content to send out their advertisements and let the affair take its "natural" course. Anything like "coaxing" contributors, at home or abroad, seemed unbecoming and undignified. We believe a little more exertion to meet obstacles half-way would have materially added to the wealth of the collection. Still, notwithstanding, the Exhibition will be regarded as another of the beneficial attractions of the century, and cannot fail to teach valuable lessons to the manufacturers and artisans of Great Britain. If not so good as it might have been, it will be good and, of a surely, instructive. Our remarks apply to Art-manufactures rather than to Art proper. The galleries are hung with a large and grand assemblage of first-class pictures, and of first-class sculpture there is abundance. We commence this month the first part of an Illustrated Catalogue; that as well as the Exhibition will be seen and estimated on the 1st of May.

THE SOCIETY OF WATER-COLOUR PAINTERS has elected to be Associate-members Messrs. A. Goodwin, W. M. Hale, A. B. Houghton, H. S. Marks, A.R.A., R. W. Macbeth, and J. W. North. The Society has long been comparatively weak in figure-painters: five out of the six new members will give it considerable increase of strength. What Mr. Hale's "speciality" may be is unknown to us, for we have no recollection of ever seeing his name as an artist.

THE ROYAL ACADEMY.—A cast of the famous athlete, sometimes called "The Strygil," discovered in Rome several years ago, and esteemed one of the finest examples of antique sculpture in the Vatican, but of which no full-sized copy has hitherto reached this country, has just arrived in London from Italy, and is now in the Antique School of the Royal Academy. The figure is quite perfect, and represents an athlete standing at rest after a contest, the weight of the body thrown on the left leg. Its action is that of removing the perspiration from the right arm, extended in front of the body, by a curved instrument—the *strygil* (hence the name of the figure) held in the left hand. The "style" of the figure is of the highest character of antique Art. At the time of its discovery,

during the progress of some excavations, apprehensions were entertained as to its entirety : a cast was therefore taken *in situ*—and successfully. In justice to Mr. Weekes, Professor of Sculpture at the Academy, we feel bound to state it is through his efforts the cast has been obtained for this country. On a recent visit to Italy he was so impressed by its beauty and power as at once to negotiate for a copy being sent to London.

IN THE ROYAL ALBERT HALL PROGRAMME there occurs a singular mistake. Writing of the site of the Hall, the author describes Gore House, the residence of Lady Blessington ; and states that, "just to the east of it resided Count D'Orsay, who married one of her step-daughters, Miss Power." Count D'Orsay married the Lady Harriet Gardiner, daughter of the first wife of Lord Blessington. The house in which Count D'Orsay resided is still standing.

DRAPERS' HALL.—Mr. E. W. Wyon, who executed much of the sculptured work in this new edifice, is engaged on two statues for the principal staircase : one is of Edward III., in whose reign the company received its charter of incorporation ; the other is of his brave Queen, Philippa, with whom the manufacture of English cloth is assumed to be identified.

THE SOCIETY OF FEMALE ARTISTS has closed. The year has been successful with reference to admissions and also to "sales." At least, the indefatigable and estimable secretary, Miss Atkinson, states that she is "content."

THE TWO SOCIETIES OF PAINTERS IN WATER-COLOURS are now open in Pall Mall and in Pall Mall East ; their session commenced at too late a period of the past month to enable us to review their exhibitions in this number of the *Art-Journal*.

MR. GEORGE LANDSEER is, we hear, engaged in painting the superb scenery of Cashmere, and that of the high valleys of the Himalayas to the North of the Punjab. He is also making a collection of objects of natural history that will, doubtless, prove of great value. The first instalment of what he has already accumulated has just been received in this country, forwarded by Mr. Landseer from Simla, early in the month of last September. We understand that any one interested in such matters may inspect them on application where they are for the present deposited, at 49, Wigmore Street, Cavendish Square, the residence of Mr. E. Ward, F.Z.S.

A TRULY GRAND PICTURE, by the famous master, ALMA TADEMA, has been exhibited by Messrs. Pilgeram and Lefèvre, at their rooms in King Street, St. James's. It is not large, but it is, in the best sense of the term, *great* : great in conception, in composition, and in artist-work, full of interest as well as of originality, deep thought, and profound learning ; it cannot fail to be regarded as among the most perfect examples of modern Art ; indeed, it may be said, of the Art of any period. The theme is a happy one, it pictures the opening of the feast of Bacchus, the priestess, a lovely human divinity ; leading the nymphs for the dance ; thus to welcome in the first-fruits of the vine—the vintage in ancient Rome. The work is so full of details that we may not accord to it the space it would require to describe them ; the period of the month at which we write prevents us from rendering to it merited justice ; but it will be our duty to recur to the subject. There can be no doubt that whatever the attractions of the Art-season may be, this grand production will absorb a large portion of public attention. It is to be

placed in the hands of the eminent engraver, M. Blanchard, whose reputation is very high in England as well as in France. He is certain to produce a plate of surpassing merit ; for the style and "manner" of the picture is precisely suited to the burin of the master.

M. BLANCHARD is engraving for Messrs. Pilgeram and Lefèvre the well-remembered and very beautiful picture by Macrise, 'The Eve of S. Agnes,' and also 'The Entombment,' by Francia, in the National Gallery. It is satisfactory to know that "at long last," we are likely to find in England a publishing firm that will supply Art-lovers with really good works of Art.

M. YVON has commenced the **SCHOOL FOR LADIES**, which we notified it was his intention to do some months back. It will be conducted after the manner of the schools at Paris—as Paris was once. The living model will be draped and posed every day, and thrice a week Mr. Yvon will give his personal attendance for some hours ; on other days, a lady instructed by him will preside over the studies. Those who desire further information may apply direct to M. Yvon, 9, Lanark Villas, Clifton Road, W. Few such opportunities have ever been attainable by lady students in England ; those who desire sound instruction by an artist of the highest order will do wisely and well to avail themselves of this fortunate "chance." The misfortunes of unhappy France have brought other valuable teachers to our country ; none, we believe, from whom so much good can be derived as may be obtained from the lessons of M. Yvon.

MR. JOHN FAED'S picture, of which much has been said, and great expectations formed, will be exhibited at what has been named "the Scotch Gallery," 48, Pall Mall. The picture is 'The Statute Fair' : the title gives some idea of the subject.

EASTER EGGS.—Mr. Cremer, Jun., exhibited at Easter an apparently inexhaustible supply of Easter eggs, to the number of, at least, some thousands. They were of all sorts and sizes, ranging from that of the wren to the weight of some pounds—the produce of some hitherto undiscovered bird. They were filled with objects inconceivable to the uninitiated in such mysteries : some contained services of plate, others a whole tea equipage ; some had fancy scent-bottles ; others were occupied by dolls sleeping on beds of down. Many of them were decorated externally as well as internally ; and each had some special recommendation, either to old or young, as gifts at the pleasant and happy season of Easter. But Mr. Cremer has given an Art-character to all his "toys"—making, as well as importing, them in vast variety.

THE LIBELS ON OTTO GOLDSCHMIDT.—The result of the actions for libel instituted against three newspapers, in which verdicts for large damages were obtained, will have given exceeding satisfaction to every rightly-constituted mind in the kingdom, and, indeed, in America and on the Continent. A more baseless slander was never invented or circulated.

("Be thou as chaste as ice, as pure as snow,
Thus shalt not escape calumny !")

There are few men living whose lives have been more entirely blameless. If singularly retiring habits, a rooted love of lofty pursuits, an instinctive sense of probity, and a reverence for the religion that implies duty to neighbour as well as to God—added to intense devotion to all the home-duties of life, to wife, children, and friends—could have secured any man from "viperous slander," it might have been Mr. Gold-

schmidt. There is no one more entirely respected : there is no English home that yields a happier model than that which he and his estimable lady have made at Wimbledon. A few testimonies were given to that effect at the trials : there might have been hundreds ; in fact, none knowing Mr. and Madame Goldschmidt who could not have deplored the high and honourable character of the gentleman so foully assailed. It is the duty of every publication in the kingdom to give currency to this verdict. We presume it has set the matter at rest for ever. How it originated it is impossible to say, for it never had a shadow of foundation.

THE LONDON STEREOSCOPIC COMPANY has been honoured by sittings from THE EMPEROR OF THE FRENCH ; and they have been singularly successful. It is a good yet pleasant likeness of one who will occupy a very full page in history ; and who, let his countrymen say what they will, advanced and extended the welfare of France during nearly a quarter of a century, and so established peace between that Empire and this Kingdom, as to bring the people of both into close relationship, if not friendship—removing from both the prejudices that had engendered suspicion and dislike almost amounting to hatred ; and manifesting to both that their true interests consisted in amity and honourable rivalry. France will, in time, rue the evil day that sent him once again an exile to our shores. In the photograph under notice, the Emperor looks better, fresher, healthier, more "comfortable" than he did in Paris four years ago—in 1867—when, in the zenith of his power, he distributed "honours" to those who had gained them at the Great Exhibition. He has lost the anxious, "troubled look," the aspect careworn, that seemed to "set" his features, and that he now wears induces the belief he may again be happy. Photography is a terrible truth-teller : it cannot deceive ; and we may form safe conclusions from this portrait from the life, which no flatterer has touched upon, and which gives so truly the semblance of the inner as well as the outer man. It will be welcome to tens of thousands in this country. The Stereoscopic Company has produced also a portrait of the Prince Imperial : it represents a youth of no strongly-marked character, but one who is of a graceful and kindly nature. The eyes are like those of the mother, wanting, however,—if it be a want—the firm mouth and ponderous jaw of the Emperor. May his be the paths of peace !

ST. THOMAS'S HOSPITAL.—"The Old Students' Gift" to the hall of this new hospital of a marble bust of Cheselden, the surgeon, by Mr. Weekes, R.A., recently recorded in these columns, is to be supplemented by one of the celebrated physician, Dr. Mead, a colleague of Cheselden in that time-honoured charity during a part of the last century. This work is intended as a *pendant* to the former, and is now in course of execution by the same sculptor. The two will happily illustrate the sciences of Medicine and Surgery respectively, in the persons of these distinguished men, both of whom, it may be interesting to note, sat to Roubiliac.

THE GREEK CANON OF PROPORTION.—Dr. H. C. Fook, of Utrecht, writes to us to say that this subject, concerning which a correspondent made inquiry in our February number, is treated in his "Anatomie Canonique, ou, Le Canon de Poly-clite Retrouvé," published by Keminky et Fils, Utrecht ; Renouard, Paris ; and Weigel, Leipzig. Dr. Fook is a member of the Académie des Beaux Arts, Amsterdam.

REVIEWS.

HAND-BOOK FOR YOUNG PAINTERS. By C. R. LESLIE, R.A. Second Edition. Published by J. MURRAY.

We are glad to see a new edition of this useful work. The first appeared in 1854, and was noticed by us then at some length. We now content ourselves by briefly drawing attention to the second edition. The greater part of this volume consists of lectures delivered by Mr. Leslie at the Royal Academy. More than twenty capital illustrations of celebrated pictures elucidate the text. Though styled a *Handbook for young painters*, the work tempts with information suited to that "now large and increasing class of lovers of Art who adorn their houses with pictures."

Mr. Ruskin thinks a picture should be like a mirror; Sir Charles Eastlake, that "the literal imitation by the painter of many things which, strictly speaking, are not only visible but prominent, would destroy the spell of a well-remembered scene. For there can be no doubt that our memory of nature is composed of general ideas—of a sense of a whole—and Art must be generalised to meet these ideas." The author of the volume before us thus happily combines the two—"In the practice of drawing or painting from nature there can be no doubt that, until correctness of eye and obedience of hand are attained, the closest possible, the most minute imitation is the best. The aim at deception can do no harm until these powers are matured; for, as Fuseli remarks, 'deception is the parent of imitation'; and, till the taste is well advanced, it is in a high degree dangerous to attempt to generalise. We should be able to put everything we see in nature into a picture before we venture to leave anything out. I have known young painters commence with generalisation, affecting a contempt for the attention to *minutiae* of some of their contemporaries and the secret of which lay in their own indolence. But the result of this was always that a vague and uninformed style, in the end, consigned their productions to oblivion."

Mr. Leslie was a great opponent of sectarianism in Art, or "the bigoted admiration of any one school, or any one master, however deserving of admiration, to the exclusion of all the rest. There cannot be a greater mistake; and I have invariably remarked that he who pins his faith wholly on any one style is exactly he who least perceives that in it which is its peculiar charm. All great masters throw light on each other; I am convinced that no mind will thoroughly relish Raphael and Michael Angelo, which does not thoroughly relish Rubens and Rembrandt. Nay, I will say that the simplicity and the purity of feeling of Giotto, Angelico, and others of the early Italian masters, will be best appreciated by the mind that is most visibly alive to every variety of excellence in the Art. The bigoted sectarian generally admires in the wrong place, clings to what is merely accidental, to that which belongs to the time and country in which the painter has lived; and even fails to perceive that which is essential in the style, that which is Catholic, and which therefore connects all the first-rate minds of all ages with each other. It is this essence which is really the Art, all else is but its dress."

Those who admire the pure religious feeling of the early masters, and seek to make it their own, are apt to copy the defects as well as the beauties of the mediaeval schools. In his chapter on the Imitation of Art, Mr. Leslie particularly points this out, and quotes the following from a capital letter on the subject by the eminent Art-critic, Dr. Waagen, which appeared in the *Times*, July 13, 1854. He says such men "have sought to transfer to their pictures not only the beauties but the defects of their great models; unmindful of the fact which a general survey of the history of Art does not fail to teach, that those early masters attract us, not on account of their meagre drawing, hard outlines, erroneous perspective, conventional glories, &c., but, on the contrary, in spite of these defects and peculiarities. We overlook these simply and solely because, in the undeveloped state of the scientific

and technical resources of painting at that period, they could not be avoided. But it is quite another thing when under the false impression that the feeling they emulate can be better reared by ignorance than by knowledge, we see these defects and peculiarities transferred to the works of modern artists, who purposely close their eyes to those scientific and technical lights which have now become the common property of Art and retrograde to a state of darkness for which there is no excuse."

Some people speak as if there was a golden road to Art, and that persons who have what is commonly called genius are above the observance of rules. Young painters are especially liable to this error. Let us see what Mr. Leslie has to say on the subject. "The prosperity of Art can only be promoted by the strictest observance of its laws and the proper use of its rules—the first tested by the principles which are unalterable in nature, the last by their admission of exceptions." He tells the young artist "to beware of all rules that promise an easy acquirement of the Art, and to mistrust our own dexterity when we find it saving us the trouble of thought. In the first discourse of Reynolds are some excellent remarks on the species facility so often injurious to the young artist, and the assurance from him that 'there is no easy way of becoming a good painter—from him who had mastered, with such apparent ease, so many of the greatest difficulties—should never be forgotten.' There is no book of its kind that offers more judicious advice and instruction than this well-written volume."

THE POT OF BASIL. Engraved by BLANCHARD from the Picture by HOLMAN HUNT. Published by MM. PILGERAND AND LEFEVRE (Successors to Gambart).

This is a print of great merit and value: there is no engraver of England now who could have produced a work so perfect, considered as an example of combined delicacy and force; and certainly England has no publisher who would have undertaken it. It is one of the bequests of Mr. Gambart to his successors. When the picture was exhibited, we passed it under review; the engraving is, perhaps, more agreeable than the painting: the one had a "gharish" effect of colour, which impaired the sentiment: the defect is not perceptible in black and white.

Yet the painter was very happy in telling the sad story which the poet Keats has immortalised, and which the great story-teller of Italy had previously made familiar to the world. The mournful damsel mourns over the pot of basil that contains her treasure; moistening the cold clay with her hot tears. It is a very mournful tale; and the artist has ably aided the poet in touching the hearts of those who either see the picture or read the poem.

As an engraving, it is of great excellence. Of late years, indeed, we have rarely seen a print so thoroughly imbued with all the best principles of Art.

MANUAL OF THE SCIENCE OF COLOUR, ON THE TRUE THEORY OF THE COLOUR-SENSATIONS AND THEIR NATURAL SYSTEM. By WILLIAM BENSON, Architect, Author of "Principles of the Science of Colour." Published by CHAPMAN AND HALL.

There is not much in this little manual which the Art-student will find practically useful to him in managing his pigments: the book is rather a scientific treatise on the theory of colours and on colour-vision. There is a chapter, "Harmony of Colour," which he might study to advantage; as well as some remarks on modifications of colours. Thus, though the painter is not supplied with all he requires, he will meet with something; while the student of the laws of light and colour will, with the aid of certain diagrams illustrating the theories laid down, gain much information on a subject of interest and beauty: this, when acquaintance is made with it, will, as Mr. Benson rightly says, "add extremely to the pleasure derived from contemplating natural objects and scenery, as well as pictures and other works of Art."

THE MAD WAR-PLANET, AND OTHER POEMS. By WILLIAM HOWITT. Published by LONGMAN & CO.

This little volume has no engravings; yet every page contains a picture—a painful one, no doubt—and one that any philanthropist would hide away, but for the awful lesson it teaches, and the more awful acts it may help to diminish or avert. The eloquent author of this grand poem—an appeal from the decrees of man to the laws of God—has written much, and always well. There are few living men who have so largely contributed to bring to us peace and good-will. He has never produced aught so well timed, or so likely to achieve the high and holy purpose to which he has devoted his life.

It is eloquent and very beautiful as a composition, with much youthful fire added to the wisdom begotten by experience—the years that bring knowledge and matured thought; but its main value consists in this—that it impresses with singular force the horrors of war; the thousands of evils it engenders, without a single compensating good.

We have had much from William Howitt during a period over-passing fifty years; but this, his latest work, is his best, considered either as a poem or a sermon.

REVUE DÉCORATIVE. Edited by EDOUARD LIEVRE, Author of "La Collection Sanguinet, le Musée Universal, et les Arts Décoratifs," Parts I. and II. Published by ASHER & CO.

These are the commencing numbers of a work which will be found specially useful to all engaged in Art-manufactures of every kind, as well as to ornamentists and decorators. Each number contains six well-engraved plates of some beautiful object of ancient or modern design, taken from the original; for example, enamel cups of the sixteenth century, in the museum of the Louvre; a modern porcelain plaque, jardinières, gems, decorations of the sixteenth century, leather-hangings, ornamental watches, ironwork, &c. There is no descriptive letter-press, nor does this seem necessary; the engravings speak for themselves as suggestions for practical use.

THE SCHOOLS FOR THE PEOPLE: Containing the History, Development, and Present Working of each Description of English School for the Industrial and Poorer Classes. By George C. T. BARTLEY, Examiner, Science and Art Department; Author of "The One Square Mile in the East of London," &c. Published by BELL AND DALDY.

At a time when the subject of popular education is exciting so much general attention, Mr. Bartley's volume—one of nearly six hundred pages—comes very opportunely to afford information of what has hitherto been done to bring the masses of the people within the reach of instruction. It was quite evident that the machinery at work proved totally inadequate to the requirements of the country; hence the necessity of the measures which have recently been called into existence for supplying the deficiencies; and which will have the effect of making great alterations in all elementary educational institutions. Mr. Bartley's experience of eleven years in the position he holds under the Science and Art Department, must have given him ample opportunity of judging of the system which has been at work, and of the fruits produced. The results of his investigation are here made known in a regularly classified form; we strongly recommend his book to the diligent perusal of every member of a School Board, and to all who are in the least degree interested in the management and direction of those institutions on which it may fairly be said, the future social condition and welfare of the people must depend. The author "ventures to hope, that in issuing a succinct account of each description of School he may save others many a weary search for information connected with educational matters."